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MARCH, 1951



LEONARD WARREN

"Tossy Spivakovsky

brought us a breathtaking,
utterly perfect and unforgettable

interpretation of the

BEETHOVEN VIOLIN CONCERTO!"



San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

San Francisco Symphony

MARCH 10, 1951

Spivakovsky---Greatest of a Generation

By ALFRED FRANKENSTEIN

This department is not one to regard a symphony orchestra as a mere sounding-board for the soloists who appear with it, and in The Chronicle we avoid the popular catch-phrases which imply that it is. Nevertheless Thursday night's San Francisco Symphony performance can with justice be called "the Spivakovsky concert," for in it Tossy Spivakovsky brought us a breathtaking, utterly perfect and unforgettable interpretation of the Beethoven violin concerto.

Three years ago, when Spivakovsky was introduced here in the Bartok concerto, the writer of these lines asserted that his was the greatest violin playing of this generation. Spivakovsky's appearance Thursday night confirmed that view; if this was not the last word so far as the Beethoven is concerned, it was so close to it as to be indistinguishable therefrom.

COMPARISON STANDARDS

Professional concert-goers are not often moved to vast enthusiasm by any of the three violin concertos—Mendelssohn, Beethoven, Brahms—which they are forced to hear too often for comfort or pleasure. Still and all, when you have heard these works done by everyone on earth, competent or incompetent, you at least acquire standards of comparison for their playing, and can take fire accordingly when the really great performance comes along.

In the case of Spivakovsky and the Beethoven, it is difficult to decide what to mention first—the artist's consummate taste, his flawless technique and intonation, or his marvelously beautiful tone. All these things are, of course, merely different facets of the same superlative whole. They all fell together to produce an interpretation that one

remembers especially for its silken lyricism; it was a singing Beethoven concerto, without sawing or scratch, or any of the heavings and poundings that sometimes pass for profundity in performances of this work. And yet, soaring and song-like as it was, the dramatic architecture of the music was magnificently displayed.

ORCHESTRAL COLLABORATION

Monteux is famous for adjusting not merely the pace of his orchestral accompaniments to the pace of the soloist, but for achieving a sympathetic orchestral weight as well. On Thursday evening soloist and ensemble were attuned not only in line and volume, but even in the color of their tone. In short, this was both a soloistic triumph and one of the happiest instances of total collaboration in the recent annals of the San Francisco Symphony.

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Columbia Records

Vol. LXXI, No. 4
March, 1951

MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, May, June, July, August, September, October, and semi-monthly on the 1st and 15th in November, December, January and April, by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial offices, 113 W. 57th St., New York. Entered on November 15, 1949 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. Copyright, 1951.

\$5.00 per year
Single Copy, 30 Cents

(The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature, and are also available in Microfilm)

Musical America

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Touring Fledermaus Company Announced By Metropolitan

IN an effort to widen its audience and increase its income, the Metropolitan Opera Association will send a special production of Johann Strauss's *Fledermaus* on tour next season, according to a recent announcement by Rudolf Bing, general manager. At the same time, the association indicated it will seek priorities on the services of its members in all recordings and television programs that involve complete Metropolitan Opera productions.

The *Fledermaus* company will be a separate unit, opening its tour in September and continuing for at least thirty weeks. There will be no one-night stands, and the top price for tickets will probably be \$4.80. The scenery and costumes, replicas of those of the Metropolitan's successful production of the 1950-51 season, will be adapted for touring by their designer, Rolf Gerard. Garson Kanin, who staged it originally, will also stage the road production.

The cast has not yet been named, but it will probably include some newcomers, since the singers will not be able to participate in the concurrent New York season. Mr. Bing pointed out in this connection that such a company will perform a valuable service in employing and giving experience to more American artists. An orchestra of forty and an equally large chorus will be used.

In addition to the financial assistance it is hoped the tour will bring, Mr. Bing pointed out that it should create a wider audience for the opera company and that it might lead to the establishment of a touring repertory company in the future.

The tour is being financed not from Metropolitan funds but from outside sources. The largest investment comes from Columbia Records, Inc., which issued a recording of the Metropolitan production of *Fledermaus*.

In what was said to be the first meeting of its kind within memory, Mr. Bing called all members of the company together on March 14 for a formal, private conference, at which he appealed to them to give the company priority in appearing in recordings of its productions. He pointed out that it would benefit the Metropolitan if leading singers and conductors who take part in a new production, particularly a successful one, would make themselves available for a recording of it under official Metropolitan imprimatur.

This question arose because although the company has an exclusive

recording contract with Columbia several of its singers and conductors have individual contracts with other companies. When Columbia recently recorded the Metropolitan production of *Fledermaus* some of the singers, notably Patrice Munsel and Risë Stevens, who had RCA Victor contracts, were unable to sing in the recording because of such commitments.

Victor, meanwhile, had made its own recording of the operetta, using a different English translation, with Miss Munsel and Miss Stevens in leading roles. This reached the market even before the Metropolitan production had its premiere. Moreover, Fritz Reiner, who was originally assigned to conducting *Fledermaus* at the Metropolitan, had also signed a contract with Victor to conduct their recording. Consequently, Eugene Ormandy was invited to conduct it at the opera house, and he also conducted the official Columbia recording.

The Metropolitan plans to ask new artists who join the company to agree to make official Metropolitan recordings of operas before participating in others, although Mr. Bing said that it would certainly not wish to control all the recording engagements of its artists. It is realized, however, that many leading singers already have contracts that will affect their availability for seasons to come.

The Metropolitan would also approve an arrangement whereby Columbia and Victor would co-operate in the joint sponsorship of official recordings. Such co-operation between the two companies has never been forthcoming in the past, however.

The company is also seeking to establish first rights for appearances by its artists on television, largely in the relaying of its own productions. There have been no conflicts in this field as yet, as there have been in recording. So far, there have been telecasts only of opening-night performances, but should they become more frequent complications might arise in the cases of artists who have contracts for exclusive appearances on a particular program or a particular station.

Although individual contracts are made by the artists with the opera company, they must meet the basic requirements set in the contract between the Metropolitan and the American Guild of Musical Artists to which the singer belongs. Obviously, the new contractual arrangements will have to be approved by AGMA.

Leading singers of the Metropolitan will take part in a special two-hour radio broadcast over the American Broadcasting Company network on the evening of March 24. Contributions toward completing the opera's \$750,000 fund-raising goal will be solicited by telephone during the show. The masters of ceremonies will include Margaret Webster, Lawrence Tibbett, and Ed Sullivan.

The Metropolitan Opera Association has taken strong action to protect the value of its name by warning singers no longer connected with it not to advertise themselves as being members of the company. It also won a suit brought against a small recording company that used the name "Metropolitan" for an orchestra.



Lotte Lehmann autographs the piano in the Wisconsin Union Theatre of the University of Wisconsin, following her recital on Feb. 21 — the final one of her concert career. In a speech to the Madison audience the soprano said: "I close one book and open another. I look forward now to other art forms in which I can continue my creative work."

Lotte Lehmann Bids Farewell To Career As Concert Artist

WITH the straightforward simplicity that has always informed her incomparable artistry, Lotte Lehmann told a surprised audience in Town Hall on Feb. 16 that she was retiring from the concert stage. After the first half of her program, Mme. Lehmann returned to the stage and told the unsuspecting audience that this would be her last recital. Interrupted by loud expostulations of "No! No!", the artist said, rather impishly, "I hoped you would protest," but continued to explain, in what was more of a conversation than a speech, that she had made no previous announcement because "I don't want to celebrate my own funeral," but that after forty-one years of hard work "I deserve to take it easy."

She went on to say that in the course of Strauss' *Der Rosenkavalier*, the Marschallin (the role in which she made her last operatic appearance at the Metropolitan in 1945) consults her mirror, and says "It is time," and, like the Marschallin, always a favorite role of hers, "I, too, say 'It is time'." Then she said goodbye to Town Hall, and expressed her personal gratitude to her managers, her advisers, and her public. When she said that she was especially grateful to her audience because she felt that they liked her, she was corrected by cries of "We love you!" She turned, then, to Paul Ulanowsky, her accompanist for many years, asking, "And Paulchen, did you think I would forget you?" Then, in a confidential aside to the audience: "When he plays, I feel I am being supported by an angel." Quickly turning back to her accompanist, she admonished, "Now don't get conceited! You are only an angel when you play." Mr. Ulanowsky smiled, rose, kissed her

hand and then shyly kissed her cheek.

Mme. Lehmann left the stage in tears, only to be recalled by an audience on its feet and applauding, reluctant to leave her for the intermission. The artist had sung Schumann's *Widmung*, Oh, Ihr Herren, *Ständchen*, and *Wer machte dich so krank*; Mendelssohn's *Der Mond*, and *Venetianisches Gondellied*; Cornelius' *Ein Ton* and *Wiegenlied*; and Wagner's *Träume*. The second half of the program consisted of Franz' *Für Musik*, *Ständchen*, *Gute Nacht*, *Weisst du noch*, and *Dies und das*; and Schubert's *Wohin*, *Danksagung an den Bach*, *Die Neugierige*, *Tränenregen*, *Die liebe Farbe*, and *Des Baches Wiegenlied*.

The applause was thunderous. Mme. Lehmann, already tearful before she left the stage, responded graciously to the demand for encores with an apologetic: "I try to sing *An die Musik*." But just before the final phrase of the Schubert song, she broke off, covering her face with her hands. The piano finished the phrase alone. The audience rose at once in a furious burst of applause. As the ovation continued and the artist returned repeatedly to the stage, her smiles overcame her tears. The audience completely ignored the raising of the house lights, and remained, standing and vociferous, until the curtains were drawn.

—A. B.

In a New Friends of Music program on Feb. 11 in the same hall, Mme. Lehmann with Mr. Ulanowsky, her indispensable accompanist, pre-Schubert's song cycle *Die Winterreise*. Surely one of its finest living inter-

(Continued on page 28)

British Critic To Serve Musical America as Guest

ATHUR JACOBS, music critic of the London *Express*, will serve as guest reviewer for *MUSICAL AMERICA* in the April 1 and April 15 issues. In a friendly exchange, Mr. Jacobs will pay a visit to the United States while Cecil Smith, editor of *MUSICAL AMERICA*, goes to London for a few weeks as guest critic of the *Express*. Mr. Smith will also contribute reports of music in London and on the continent to *MUSICAL AMERICA*.

March, 1951

3

Johnson Conducts Premiere Of Schonberg's *Gurre-Lieder*

Cincinnati

THE first complete performance in the Western Hemisphere of Schönberg's *Gurre-Lieder* and the first appearance with an American orchestra of Suzanne Danco, Belgian soprano, as soloist in excerpts from Berg's *Wozzeck* were the musical high points of the initial Cincinnati Biennial—A Festival of the Arts.

The Biennial, scheduled to take place in the alternate years between the Cincinnati May Festivals, this year was dedicated to trends and movements in all the arts during the first 25 years of the twentieth century. Twelve co-operating cultural institutions, including the symphony, Taft Museum, and the Art Museum, joined in the city-wide celebration. The symphony's contribution consisted of the four weekly pairs of subscription concerts between Jan. 27 and Feb. 17.

Although the *Wozzeck* excerpts represented the most extreme change in musical composition during the period under consideration, the *Gurre-Lieder* performance, on Feb. 2 and 3, was the most pretentious undertaking of the concert series. The orchestra was augmented to include 150 players by adding students from the Cincinnati Conservatory of Music and the College of Music. The chorus of 350 was drawn from the conservatory, the college, the Tri-State Masonic and Oola Khan Grotto, and Mount St. Joseph-on-the-Ohio. The soloists, well equipped for their particular roles, were Erika von Wagner, the Speaker; Polyna Stoska, Tove; Nell Tangeman, Waldtaube; Mario Barini, Wadmar; Harold Haugh, Klaus Narr; and Oscar Natzka, Bauer.

The presentation was a musically magnificent and historically important event for Cincinnati. At the conclusion the audience rose in tribute to the orchestra, chorus, and soloists, and cheers greeted the conductor, Thor Johnson, in appreciation of his stupendous task in preparing the performance. The concert was recorded for broadcast to European countries by the Voice of America.

Miss Danco's debut, in the Feb. 16 and 17 program, provided a memorable treat. She exhibited great artistry and integrity in using her exceptional vocal powers of expression. In both the *Wozzeck* excerpts and in Ravel's *Schéhérazade* the rapport between orchestra and soloist seemed perfect.

Gershwin's *Rhapsody in Blue*, included in the same program as a typically American contribution, came as an anti-climax after the Berg work. The soloist was David Smith, a former student at the Cincinnati Conservatory, who played commendably. Strauss's suite from *Le Bourgeois Gentilhomme* opened the program.

The first pair of Biennial concerts, on Jan. 27 and 28, had Artur Rubinstein as soloist. With his customary authority and brilliance he played Falla's *Nights in the Gardens of Spain* and Rachmaninoff's *Rhapsody on a Theme by Paganini*. The second concert coincided with Mr. Rubinstein's 65th birthday, and he was accorded an impromptu fanfare by the orchestra. Prokofieff's Classical Symphony and Hadley's overture *In Bohemia* completed the program.

On Feb. 9 and 10 Jascha Heifetz was heard in a skillful performance of Sibelius' Violin Concerto. Mr. Johnson and the orchestra co-operated superbly to give the intricate score a fine reading. Also played were Debussy's *Fêtes*, Stravinsky's *The Rite of Spring*, and Scriabin's *The Poem of Ecstasy*.

Jacqueline Blancard was heard in her debut here as soloist at the orchestra's fifth pair of concerts, on Nov. 17 and 18. She played the Franck Symphonic Variations and three solo encores with warmth, well-shaded tone, and crisp articulation. Chausson's *Symphony* merited the most admiration.

Sigmund Effron, concertmaster, and Eric Kahlon, first violist, played the solo parts in Mozart's Sinfonia Concertante, K. 364, on the Dec. 1 and 2 program. The following week Rudolf Serkin gave a superb account of Brahms's B flat major Piano Concerto. Hindemith's Symphonic Metamorphosis on Themes by Weber was deftly performed by the orchestra under Mr. Johnson's direction in the same program.

Mary Fleming, soprano; James Schwabacher, tenor; Julian Patrick, baritone; and John D. Jones, bass-baritone, were soloists in Berlioz's *The Infant Christ*, sung in the concerts of Dec. 21 and 22. The combined high-school choirs from the Cincinnati public schools took part and also contributed choral works by Colin Taylor, Randall Thompson, and Hugo Jüngst.

Rachmaninoff's Third Piano Con-

certo was the vehicle for Aldo Ciccolini's debut here, in the orchestra's Dec. 29 and 30 concerts. He played with dramatic power and remarkable technical facility. The Casadesus family—Robert, Gaby, and Jean—gave a graceful performance of Bach's Triple-Piano Concerto, on Jan. 6 and 7. The program also offered the world premiere of Felix Labunski's Variations for Orchestra, revealing the composer as an expert craftsman and highly individual in his use of rhythm and harmony.

David Diamond's adept arrangement and orchestration of Satie's *Messe des Pauvres*, dedicated to Mr. Johnson, received its first local performance in the program for Jan. 12 and 13. Mr. Johnson had conducted the world premiere at last May's Ojai Festival.

The Hungarian Quartet appeared on Nov. 26, and Charles Kullman and the Men of Song presented a program on Dec. 1. Gerard Souzay, a French lieder singer of distinction, made his Cincinnati debut on Dec. 11.

Vladimir Horowitz drew one of the season's largest audiences on Jan. 10, and Gold and Fizdale made their debut in a program on Jan. 14. Although she has appeared at the May Festival and in opera at the Zoo, Frances Yeend's recital on Feb. 4 was her first in this city.

The Cincinnati Symphony and J. Herman Thuman joined forces to present the Sadler's Wells Ballet in four performances at the Music Hall on Dec. 14, 15, and 16. The orchestra also assisted the Ballet Russe de Monte Carlo in its two-performance engagement at the Music Hall on Feb. 24.

The Israel Philharmonic, conducted by Serge Koussevitzky, played on Feb. 5. The Pasquier Trio gave a program on Feb. 11, and Ljuba Welitch, who had sung at the May Festival last season, appeared as a recitalist on Feb. 9.

Ann Ayars was soloist with the Orpheus Club, Thomas Kelly, director, on Feb. 16.

In performances in English of The Barber of Seville, on Jan. 26 and 27, and Il Tabarro, on Feb. 23 and 24, the Cincinnati Music Drama Guild showed a healthy improvement in their productions. Robert McSpadden as Almaviva, Hubert Kochkritz as Figaro, Georgina Moon as Rosina, George Kirch as Dr. Bartolo, and James Durrell as Don Basilio were competent in the Rossini opera. In the Puccini work, Militza Kosanchich, George Egelston, and Dolph Price, as the principal singers, carried out in both acting and singing the forcefulness of the drama in a surprisingly professional manner. Ravel's L'Heure Espagnole, scheduled as a companion piece to Il Tabarro, was canceled on account of illness in the cast. In its place Annaliese Oettingen, the guild's ballet director, presented her excellent Spanish Portrait after Goya, using music by Falla.

—MARY LEIGHTON

Two Bach Festivals Listed at Bethlehem

BETHLEHEM, PENNA. — The 44th Bethlehem Bach Choir Festival will be given here twice, on May 17, 18, and 19, and on 25 and 26, under the direction of Ifor Jones, in the Packer Memorial Chapel of Lehigh University. The Thursday program, on May 17, will be the traditional public dress rehearsal. Cantatas will be sung in the Friday programs and the B minor Mass on Saturday. The programs on May 25 and 26 will repeat those of May 18 and 19. James Friskin will give piano recitals of Bach works on the two Saturdays in the parish house of the Cathedral Church of the Nativity.

The vocal soloists will be Phyllis Curtin, soprano, who will sing at the festival for the first time; Lillian Knowles, contralto; David Lloyd, tenor; and Mack Harrell, baritone.

Berkshire Center To Give *Pique Dame*

BOSTON.—Serge Koussevitzky will conduct Tchaikovsky's opera *Pique Dame* when it is produced at Tanglewood next summer on July 30 and 31 by the opera department of the Berkshire Music Center. It will mark his debut in this country as an opera conductor. Boris Goldovsky, on leave of absence from the department last summer, will stage the work.

Luigi Dallapiccola will come to this country for the first time to join Aaron Copland in the composition department of the music center. In the department of instrumental music and conducting Mr. Koussevitzky will have as assistants Richard Burgin, Eleazar de Carvalho, Lukas Foss, Seymour Lipkin, and Howard Shani. Hugh Ross, assisted by Alfred Nash Patterson, will again be in charge of choral activities. Principal players of the Boston Symphony will give instruction in orchestral playing and chamber music. Others active in the chamber-music division will include Gregor Piatigorsky, division head; William Kroll, associate head; and Jean Bedetti, Ralph Berkowitz, Lukas Foss, Fernand Gillet, and Ruth Posselt. A special course for music teachers called Music for Music Educators, new this season, will be supervised by Augustus D. Zanzig, director of music in the Brookline, Mass., public schools and lecturer on music education at Harvard University.

Claudio Arrau and Jorge Bolet have been announced as piano soloists for the Berkshire Festival, which will open on July 7. Beethoven's *Missa Solemnis* will be conducted by Mr. Koussevitzky on Aug. 9. Contemporary works listed in the programs include Prokofieff's Sixth Symphony and Second Piano Concerto, Copland's *Quiet City*, Mennin's Fifth Symphony, Rousset's Third Symphony, Honegger's Fifth Symphony, and Bartók's Music for Strings, Percussion and Celesta.

Cast Announced For Touring Opera

The cast for the 9 O'Clock Opera Company's production of *The Marriage of Figaro*, which will tour next season under the sponsorship of the James A. Davidson Management, Inc., will include Jean Carlton as Susanna, Catherine Bunn as the Countess, Shirley Robbins as Cherubino, Josh Wheeler as Figaro, John McCrae as the Count, Edward Nyborg as Basilio, and Gean Greenwell as the Gardener. Mr. Greenwell will also serve as stage director and narrator.

The Mozart opera will be sung in Edward Dent's English translation. It will be staged in modern dress with a minimum of stage requirements. The company will be on tour during October and November, 1951, and March and April, 1952.

During the four seasons between 1941 and 1945 the 9 O'Clock Opera Company was heard in some 250 cities.

Flagstad To Retire From Operatic Career

Kirsten Flagstad has announced that she will end her operatic career as of Nov. 1, although she will continue thereafter to make recital and orchestral appearances here and abroad. The soprano's final operatic engagement will be filled next September in London, when she will sing in Purcell's *Dido and Aeneas*. She returned to the Metropolitan Opera Company this season after a ten-year absence, singing in *Tristan and Isolde*, the *Ring* cycle, and *Fidelio*. Miss Flagstad, who is 55, said that she now found the strain of rehearsals and acting too much for her.



Conductor and soloists of the first complete performance in the Western Hemisphere of Schönberg's *Gurre-Lieder*—Erika von Wagner, Mario Barini, Nell Tangeman, Thor Johnson, Polyna Stoska, Oscar Natzka, and Harold Haugh. The performance was recorded by the Voice of America

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FIDELIO

THE Metropolitan Opera's revival of Beethoven's *Fidelio*, with Bruno Walter conducting and Kirsten Flagstad as Leonore, on March 6, was a deeply moving occasion. This special performance was the last of the Metropolitan's "Three Firsts," of which the others had been Verdi's *Don Carlo* and Johann Strauss's *Fledermaus*. Mr. Walter received a tumultuous welcome when he stepped onto the podium. He had last conducted *Fidelio* at the Metropolitan on March 17, 1945, in the production in English that had its final performance under George Szell on Feb. 15, 1946. Miss Flagstad and Mr. Walter had joined forces in the opera for the last time previously at the Metropolitan, in a performance in German, on March 3, 1941.

The present cast of *Fidelio* is stronger as a whole than its immediate predecessors. A major contribution to the dramatic conviction of the performance was Paul Schoeffler's impersonation of Don Pizarro. Like all of the other members of the cast except Miss Flagstad, he made his first Metropolitan Opera appearance in his role on this occasion. Set Svanholm was indisposed, and Günther Treptow replaced him as Florestan. Nadine Conner sang the role of Marzelline; Dezsö Ernster, Rocco; Peter Klein, Jacquin; Jerome Hines, Don Fernando; Brian Sullivan, the First Prisoner; and George Cehanovsky, the Second Prisoner. Herbert Graf was stage director and Kurt Adler chorus master.

Miss Flagstad's conception of the role of Leonore is richer and warmer than it was before, though it does not quite rank with her Siegfried and *Götterdämmerung* Brünnhildes in searching intensity and vocal splendor. Much of her singing was magnificent, and all of it exhibited the control and majestic style that make her one of the world's most eminent vocalists. She did not muster enough abandon and heroic power in the final pages of *Abscheulicher! wo eilst du hin?* at this performance, and there are one or two other passages where she was obviously being careful. But her defiance of Don Pizarro in the dungeon scene was superb, and her soaring phrases in the duet, *O namenlose Freude* rang out with their wonted freedom. In such passages as the final phrase of the ensemble, *O Gott! Welch' ein Augenblick!*, where Leonore

Leonore protects her husband from murder by Pizarro (Act II, Scene 1)



sings a scale up to a high B flat, with Marzelline following her in canonic imitation in the next measure, the vocal accuracy and ensemble feeling of both Miss Flagstad and Miss Conner came to the fore. In the exquisite quartet, *Mir ist so wunderbar* (always a high point of the opera when Mr. Walter conducts), Miss Flagstad scaled her voice to Miss Conner's, so that the ensemble was well-nigh perfect. Beethoven's mercilessly difficult and exposed writing in the role of Leonore found in her a worthy exponent. She did not produce one ugly or unsupported tone all evening.

Aside from that of Miss Flagstad, the other outstanding performance was that of Mr. Schoeffler as Don Pizarro. He created a cold, ruthless, yet wholly believable character. Those who knew Nazi Germany can appreciate how murderously accurate is this portrait of a heartless tyrant and opportunist. Mr. Schoeffler sang the savage recitatives and arias stirringly. It would have been easy to give us a melodramatic caricature, but this Don Pizarro was an imposing figure of polished mien and unmistakable authority.

Miss Conner sang the difficult part of Marzelline with purity of tone and security. She had worked hard on her German diction, especially in the spoken dialogue, and it was clear, if still a bit self-conscious. Mr. Ernster's Rocco had exactly the right touch of gruff tenderness. His horror at Don Pizarro's command to murder Florestan was vividly mimed. Although his

voice proved unwieldy in the aria, *Hat man nicht auch Gold beineben*, and in a few other places, he sang and spoke so intelligently that one willingly overlooked occasional roughnesses. He was especially good in the ensembles.

Since Mr. Treptow stepped into the role of Florestan at short notice, he deserves credit for carrying it off with assurance. His vocal defects (noted in other roles) were present, but less noticeable in this part, because Florestan can shout and force phrases in a manner that would be highly objectionable in a *Tristan* or *Siegfried*. In fact, Florestans confronted with Beethoven's vertiginous changes of tessitura and dynamics usually do.

Mr. Klein was admirable as Jacquin, with the sole reservation that his thick vocal production clouded one or two ensembles. As Don Fernando, Mr. Hines projected the key phrase, *Es sucht der Bruder seine Brüder*, with a feeling for Beethoven's passionate belief in democracy and human brotherhood. Mr. Sullivan and Mr. Cehanovsky sang their solo bits effectively, and the chorus was superb, even when it had trouble in keeping track of Mr. Walter's somewhat variable beat in the finale.

The Leonore Overture No. 3 has so overwhelming an effect when it is played between the first and second scenes of Act II of *Fidelio* that one forgives its insertion there, despite the fact that it robs the last scene of much of its force. Mr. Walter conducted it with his whole heart and



Drawings by B. F. Dolbin
Bruno Walter, the conductor

soul, and the tremendous ovation, which he shared with the orchestra, was well deserved. As a great humanist, he is ideally equipped to bring out the nobility of Beethoven's opera and its meaning to our troubled times. He has always been a bit lax about technical, as distinguished from emotional or intellectual, details, and there were some ragged spots in this performance that will be ironed out as the work is repeated. But it was luminous in spirit, and it left one filled with awe at the love for his fellow men that Beethoven preserved through all his personal misery, temperamental storms, and disillusionment.

—ROBERT SABIN

In the first repetition of the *Fidelio* revival, given on Saturday afternoon, March 10, Set Svanholm took over the role of Florestan, which illness had forced him to relinquish to Günther Treptow in the March 6 performance. His voice met the demands of volume and tessitura sturdily and without sign of fatigue, and his delivery of the music profited from both his keen sensitivity to the meaning of the text and his unyielding accuracy of rhythm and pitch. His action, while simple, was human and sympathetic, and the scene of his recognition of Leonore was most affecting. Bruno Walter conducted as eloquently as before. The cast, otherwise unchanged, included Kirsten Flagstad, Nadine Conner, Paul Schoeffler, Dezsö Ernster, Peter Klein, Jerome Hines, Brian Sullivan, and George Cehanovsky.

—C. S.



Sedge LeBlanc
Nadine Conner as Marzelline



Set Svanholm as Florestan



Sedge LeBlanc
Peter Klein as Jacquin

The American Composer: He Has Often Forgotten That Systems Are Not Ends

By ABRAHAM SKULSKY

A PIECE of music may be judged on two different levels; we may put around it an ethnic or national boundary, or we may take a more general viewpoint and attempt to judge the universal scope of the piece. The second of these approaches is the more reliable one, for regardless of the importance works may seem to have when they are examined within national and ethnic limits, they survive only when they earn the right to be classified in an important position of the universal creative process.

Largely for practical reasons, American music is as still too often regarded as an internal affair, of importance only to Americans. We judge this music against the background of other American music, and fail to place it against its only really valid background—that of the European music to which our American music is directly related. This short-range view is not at all surprising. American music was almost unknown in Europe until after the second World War. The direct impulse of European contemporary music was not wholly felt in this country until the late 1930s, when such leading European composers as Schönberg, Stravinsky, Hindemith, Bartók, and Milhaud established themselves in the United States and began to teach here. Even today the European composers of the younger generation are not well known here. European and American music are two distinct entities whose representatives do not know much about each other. Each group, in large measure, sees only the development on its own continent. In art today, as in politics, continents have taken the place of countries. Judging art from the viewpoint of one continent alone is provincial.

Having witnessed the European development until 1948, and having over the past two years acquainted myself at first hand with many of the important American works, I have developed certain impressions of the present nature and trends of American music in relationship to, and as compared with, European music.

TWO inhibiting factors must enter into any discussion of creative musical activity in the United States. First, the vastness of the North American continent, with the different characteristics of its many regions, makes it impossible to compare its music with music of any single European country. We must therefore think of Europe as an entity, for all the differences among its various countries and provinces. A definition of Americanism in music is almost impossible, for the United States contains many varied ethnic elements. Moreover, a complete picture can only then be presented by taking into account all that is being presented locally in all the musical centers of the country, from the largest to the smallest. Up to the present I have been

closely acquainted only with the largest—New York.

Second, American music is very young, and its development has been very rapid. The extraordinary figure of Charles Ives, whose music is so full both of prophecies of contemporary idioms and of an indigenously American element, failed to influence a younger generation of composers, probably because of the structural defects of his music. In the 1920s, when European composers were intent on exploiting new techniques and materials, there were also in this country several composers—Edgar Varèse, Henry Cowell, Charles Ruggles, Wallingford Riegger, and Dane Rudhyar among them—who experimented with new materials and forms. It is natural that these composers, some of whom are only now beginning to be understood, did not have the same immediate impact as the European innovators. European composers felt a spiritual need for developing new techniques, and they took folk elements as a common expressive basis. Most American composers did not have that need, and the materials of the experimental composers were either so radical as to be ahead of their time or were derivations from European styles and aesthetics that had already been exhausted. During this period certain composers tried to establish American characteristics, mostly of a local and superficial type, in their music. Their contribution to specifically American music could be a matter for discussion; their contribution to the art of music in general was devoid of importance, since their purely American materials did not have the slightest affinity with any style that could be called contemporary in an international sense.

IT was the prolonged visits of a few American composers (Aaron Copland and Virgil Thomson among them) to Paris, then the main center of European musical life, that created the first true link between the musical worlds of the two continents. Both Thomson and Copland show in their music the influence of aspects of the European musical picture—Thomson that of the younger generation of French composers and Copland that of Stravinsky's classicism. But each possessed strong individuality, and each in his own way came to include American folk elements in his music. With Copland it was primarily the Western element; with Thomson, it was the revivalist hymn. The combination of European technique with folk elements seems to me to have established a major creative impulse in this country. All the contemporaneous European styles had originally been shaped by ethnic or folk elements, and those elements were still present in large measure in the European music of the 1930s. American composers, who could supply their own folk materials, needed at that moment the European influence in their choice of materials. The timing was somewhat belated, but American music had

to go through the necessary evolutionary phase.

In the 1930s, European music made another forward move, not by changing or renewing its materials but by changing its spiritual aims. This was a natural reaction against the classicism of the 1920s, whose main exponents were Stravinsky and Hindemith. It showed itself in a new trend toward romanticism, expressed in terms of contemporary materials. This trend, in different guises, was general; it was visible in France, in Italy, in Russia, and in nearly every other country. It reflected the beginning of uneasy days in Europe and testified to the composer's awareness of the unsettled character of the times. American music, generally speaking, ignored this trend toward romanticism, pursuing a course in which it sought emancipation through the use of materials based largely on the classical style of the twenties. American composers thus developed an affinity with the European composers who remained outside the revival of romanticism. Many of these composers came to our shores—Schönberg, Stravinsky, Hindemith, Milhaud, and Bartók among them.

During the second World War the separation between American composers and the young generation of European romanticists was sharply accentuated. The presence in this country of the leading figures in contemporary music and their force as teachers influenced greatly the style of young American composers. At the same time the fact that their music was no longer played often in Europe caused the influence of these masters to become constantly weaker on the Continent.

By the end of the war it could be said that American music had attained its majority, but that its general temper was different from that of Europe. The one case where American and European trends are parallel is the twelve-tone system. In Europe, until the 1940s, this system was used only in Germanic countries. The Latin countries had never appreciated or accepted it. In this country the presence of Schönberg and Krenek resulted in the use of this system by many composers of a younger generation. In France and Italy the system is even now looked on as a recent discovery, and young composers who have lost all contact with the aesthetics of Stravinsky, Hindemith and Milhaud are turning to the twelve-tone technique with eagerness.

UNTIL 1945, European musicians were hardly aware of the existence of American music. Since the war, European audiences have begun to hear some music by Americans; but the fact that the choice of the performed works has seldom resulted from their quality has kept European composers from regarding their American colleagues as equals.

Almost every European who comes to this country, sees its composers at work, and hears regular performances

of their works is astonished not only by the quantity of the American musical output but also by the quality of some of it. He also observes that American musicians are either unaware of what is going on in Europe, or not interested—although this situation has improved somewhat in the last two years.

Present-day composers on both continents are alike, however, in their almost total elimination of ethnic and national influences. The general course of social and international events during the last years has led to this change of attitude. Community of nations has indeed taken the place of isolationism; nationalism has been replaced by ideology. More wrongly than rightly the young composer regards as obsolete his predecessors who made use of folk materials. He forgets that this was a necessity in an earlier day, and that the materials of the important contemporary composers that he is now appropriating were originally shaped by folk elements.

Apart from this common distaste for folk music, no other significant parallel between present-day European and American composers seems to exist. It is true that the same variety of contemporary styles is used by composers on both continents—the result of the non-renewal of materials in nearly thirty years. Yet the approach is totally different.

IN Europe, the contemporary romanticism that began to appear some fifteen years ago has today become an accomplished fact. No matter what language the European composer uses, from the most conservative to the most radical, his primary concern is the expression of an idea. In this country, on the other hand, composers usually seem to be much more concerned with *how* they compose than with *what* they compose. Through the fruitful efforts of American educational institutions, American composers are, generally speaking, technically superior to their European colleagues. But except for the few who emphasize expression, they are aesthetically inferior. The maturity of the American composer in the technical field is not matched by an equal aesthetic maturity.

The reasons for this aesthetic immaturity are varied. The almost unnatural speed of the American development is a major factor. We are likely to forget that the European composers who renewed musical materials some 35 years ago were not trying to create something new for its own sake. The new musical vocabularies were natural outgrowths of the languages that had preceded them. American composers, having felt the need to emphasize the ethnic element, have assimilated contemporary materials belatedly and in a hurried and hungry manner. They have often forgotten that systems are not ends in themselves, but means of achieving expression. An important exception to the rule is Roger Sessions, whose aim is expression through contemporary means, and who for this reason has been isolated and largely ignored for many years.

Another reason for the American emphasis on technique is the functional nature of the role music has assumed here. The American composer mostly writes with a concrete purpose in mind—a performance or the hope of a performance, a commission, a publication, a prize. He has become used to shaping the form and materials of a work to suit a special purpose. Hardly any composer escapes the reality of this functional organization of American composition. It affects the most experimental musician as well as the most conservative one, the most advanced thinker and the mere commercial craftsman. This situation creates a great deal of competition among composers. It is difficult for a European to get used to the rivalry between groups and com-

(Continued on page 50)

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Vincent d'Indy:

a traditionalist
in the deepest sense

By MAX WALD



BY ancestry and environment disposed to exclusiveness, gifted with superior intellect, his sensibility and the leavens of genius aroused the questing spirit in Vincent d'Indy and made of him a traditionalist in the deepest and truest sense of the word.

Paul Marie Theodore Vincent d'Indy was born in Paris on March 27, 1851, of a noble Cevenole family from the mountainous region of the Vivarais. His mother died in giving him birth, and the boy was raised by his grandmother, the Countess Rézia d'Indy. This lady, strong of will and something of a blue-stocking, was the real head of the family, and the matriarchy established by her was not without its formidable side.

The ménage, consisting of the countess, her two sons, Antonin (Vincent's father) and Wilfred, and their children was an artistic one. Rézia d'Indy, a good pianist, adored music, and this love was shared by her sons. Wilfred was a talented composer, highly thought of in the better amateur circles, and both men were on friendly terms with several eminent people in the musical world, among others Berlioz and Rossini. The latter was an honored and frequent guest in the d'Indy household.

Music in the Paris of the 1860s was generally taken to mean the music of the opera house. The family attended the Opéra, the Opéra-Comique, and the Théâtre Italien regularly. The little circle was neither seeking idle entertainment nor doing the fashionable thing. Libretto and score were seriously studied in advance, gravely discussed during the intermission and at the table the following day. The Countess Rézia was decidedly put out if the young people were discovered to have overlooked any flaws in the performance. Thus Vincent's critical faculty was developed early.

MUSICAL evenings at home were regular events. These soirees differed from most affairs of the sort in that classical instrumental music was performed. One program, copied in Vincent's own hand, included pieces by Bach, Rameau, Haydn, Mozart, Scarlatti, and Couperin addition to operatic vocal excerpts.

Vincent appeared in these programs from time to time, playing with facility pieces that he would later consider very poor music. One of his show pieces was Moscheles' Variations on Au Claire de la Lune.

When he was fourteen, Vincent began his studies in harmony with the

eighteen-year-old Albert Lavignac. This excellent young musician had studied with Ambroise Thomas and Antoine-François Marmontel at the Paris Conservatoire, and thus the future teacher of Debussy established the first link with the great French tradition for his young pupil.

Another occurrence that was to have important repercussions was a visit to the country of his ancestors. In the surroundings of the old Manoir de Chabret, where the d'Indys had lived since the end of the sixteenth century, Vincent's romantic nature was stirred by the sight of the wild mountain scenery. Here he would later find inspiration for the Symphonie sur un Thème Montagnard, the last act of Fervaal, and the beautiful nature poem, Jour d'Été à la Montagne.

AVIVID early impression—a landscape or an emotional experience—a long period of gestation, sometimes lasting for years, and the final emergence of a musical idea are characteristic of D'Indy's process of creation. He crew to regard this sequence as a law of his being and it led to a kind of discipline that he applied not only to himself but to his students and to those he advised.

The death of his grandmother when he was twenty-one marked the beginning of D'Indy's unrestricted musical activity. Dropping the law course that he had been following in deference to his father's and his grandmother's wishes, he began to study composition privately with César Franck. To whom he had been introduced by his friend Henri Duparc. Shortly afterward he was invited as an auditor to attend Franck's organ class at the Conservatoire.

At this time Franck was revising parts of his oratorio *Rédemption*. In keeping with the spirit of the poem, the three parts were to give the effect of a gradual movement from darkness to light. This was the first systematic application of a tonal principle that Franck was to follow in all of his later works. Bound up, as it was, in the artistic significance of key-relationship—movement towards dominant keys giving in varying degrees the effect of brightness and, inversely, modulation to subdominants a sombre or dark impression—this procedure was destined to play a very important part in D'Indy's theories of composition. He often made striking use of it in his own music and discussed it interestingly in his *Cours de Composition Musicale*, some 25 years later.

Compositional techniques were thoroughly discussed in Franck's organ class, where they were applied to improvisation. The composers chosen as models were principally Bach and Beethoven. Franck's organ loft, as D'Indy later said, was the real composition department of the Conservatoire—the only place where vital and progressive ideas were encouraged in the backward and conventional institution.

D'Indy's companions in the Franck group were Henri Duparc, Arthur Coquard, Augusta Holmès, Alexis de Castillon, Albert Cahan, and Camille Benoit.

De Castillon, thirteen years older than D'Indy, was an accomplished composer. After having studied with Victor Massé he had become—on his return, wounded, from the Franco-Prussian war—the student of César Franck. He had already written works in the larger forms, which he analyzed and discussed with D'Indy, greatly to the latter's enlightenment. It was also Alexis de Castillon who introduced the younger man to portions of Wagner's *Die Meistersinger*.

In the salon of the wealthy Albert Cahan, D'Indy became acquainted with Georges Bizet, the painters Bonnet and Carolus Duran, and the poet and future novelist Paul Bourget. Here he also gained experience as a conductor, since he was chosen to rehearse and direct the choral groups engaged to sing the new and unusual music performed at these soirees.

THUS, while still an advanced student, Vincent d'Indy had entered upon the career of a professional musician. The break with the past was complete.

About this time, parts of a symphony he had written were read through by the Pasdeloup Orchestra and made a favorable impression on Lalo and Massenet, who were present. Pasdeloup found the ideas good but was disturbed by the excess of modulation, a fault that D'Indy scrupulously avoided later. Today, when the validity of tonality itself is often called into question, this serious preoccupation with modulation may sound old-fashioned. D'Indy had very strong ideas on the subject and expressed them vigorously and convincingly in his later writings.

In the summer of this same year, 1873, D'Indy spent two months in Germany. Since his mind was filled with plans for a symphony to be based on Schiller's *Wallenstein* he was naturally open to German culture at the

time. He visited Weimar, where he spent several days with Liszt. Here two things made an enduring impression. He was struck, first of all, by Liszt's historical approach to piano literature, by his insisting that his pupils enter in the loving stream of tradition by experiencing in themselves the growth of the musical language. He was also deeply impressed by a conversation in which Liszt dwelt at length on the plainchant as a source for the study and practice of composition. These ideas were to become guiding principles throughout Vincent d'Indy's long life as a composer and as a teacher.

THE following January Pasdeloup brought out the second movement of the *Wallenstein Trilogy*—the Piccolomini—which D'Indy had completed and scored on his return to Paris. Criticisms were mixed, but it is clear that the composer was viewed as a modernist with futuristic tendencies—an emulator of Wagner.

Realizing that charges of amateurishness would inevitably be laid against one bearing an aristocratic name, D'Indy threw himself into all sorts of professional activities. He substituted in orchestras as horn player or kettle-drummer, played the organ in church, and even copied music. Finally he became choirmaster at the Concerts Colonne, where the grateful task of training the singers for Beethoven's Ninth Symphony and Berlioz' *Roméo et Juliette* fell to him.

Thanks to his acquaintance with Bizet, he was admitted to the rehearsals of Carmen, which was then in preparation at the Opéra-Comique. This music fascinated him. He admired its harmonic beauty and freedom, its brilliant and colorful orchestration, and its dramatic force.

While continuing his studies with Franck, D'Indy completed a symphony—*Jean Hunyadi*—which was played at the Société Nationale de Musique. This organization became the real center of his activities as lecturer, pianist, and conductor, and as a member of the committee for judging manuscripts.

As the result of his enthusiasm and the wide range of his activities, D'Indy soon became a power in the musical life of Paris. Continuing steadily to compose he added *La Chevauchée du Cid* and an Overture—*Antoine et Cléopâtre*—to the list of his works.

A climax came with his visit to the first Bayreuth Festival, in August, (Continued on page 50)

Metropolitan Completes Wagner's Ring Cycle

By ROBERT SABIN

BY far the most eloquent and dramatically well co-ordinated of the current Ring performances at the Metropolitan thus far was Siegfried, on the afternoon of Feb. 7. The young Siegfried has always been (with Parsifal) one of Set Svanholm's best roles; Kirsten Flagstad's Siegfried Brünnhilde is a far subtler and more convincing characterization than it was when she sang the role here over ten years ago; and this opera—the scherzo of the Ring, as it has aptly been called—invariably inspires Fritz Stiedry to his warmest and most masterly conducting.

Miss Flagstad proved to be still a young woman in her movement and in her singing. A well-nigh faultless vocal technique has kept her voice fresh and secure, and she is a far more perceptive actress and interpreter than she was in her previous years with the company. Although I have heard her sing the Siegfried Brünnhilde many times, I never was so moved or carried away by the rapture of her singing as at this performance. As she sang "Heil dir, Sonne!" her body seemed to be suffused with the warmth of the sun, and her arms unfolded like the petals of a flower. The plastic beauty and emotional power of this episode were something new in Miss Flagstad's artistry, as was her treatment of the dialogue with Siegfried. She used to leave the transformation of Brünnhilde from demigodhood to womanhood largely to the imagination. Now she vitalizes its every nuance. The phrases "Ewig war ich" and "O Siegfried! Dein war ich von je!" were sung with soaring inspiration. If her voice had not all of its former body and luster, it had gained in color and warmth with the development of her dramatic imagination. Mr. Svanholm, fine musician that he is, collaborated flawlessly in a musically and emotionally satisfying performance of the blazing final pages of the opera.

TWO singers made their first Metropolitan Opera appearances in their roles—Peter Klein, as Mime, and Ferdinand Frantz, as The Wanderer. Both of them offered intelligent, musically effective, and dramatically lucid performances. If these were not the most distinguished conceptions of the roles that we have witnessed in recent years, they were nonetheless superior in many respects.

Mr. Klein's Mime was vocally admirable. Wagner wished the role to be sung, it is true, but it is possible to use more of a Sprechstimme quality in certain passages expressing malice and sputtering excitement than Mr. Klein did, to convey their emotional implications. The recurrent phrase, "als zullendes Kind zog ich dich auf," did not have enough whine in it; Mime's growing terror of the Wanderer was not sufficiently indicated; the venomous hatred that bursts out at Mime's exit in Act II, "Fafner und Siegfried, Siegfried und Fafner, Oh! brächten beide sich um!" was not sharp enough. In short, expressive as this characterization of Mime was, it did not fully convey the evil and viciousness of instinct that would justify Sieg-

fried's loathing for the dwarf. But Mr. Klein was always inside the part, and in many passages, notably the greeting to Siegfried after he has slain Fafner, he took full advantage of the wonderful irony and vivid dramatic suggestiveness of the text and music.

Mr. Frantz sang the music of the Wanderer with sumptuous sonority, despite the fact that his voice is somewhat light for the role. He moved with too much youthful vigor and quickness to convey the majestic solemnity inherent in the music and text, but he never let the part sink into listless routine. He might have put more irony and contempt into his apostrophes of Mime as "ehrlicher Zwerg," "weiser Zwerg," and at the close "verfallner Zwerg." He should have sat down before, and not after, he sang the famous phrase, "Hier sitz' ich am Herd," and he could have put more agitation and emphasis into his passionate outburst in the dialogue with Erda. But, like Mr. Klein, he gave so vigorous and intelligent a performance that one could enjoy it thoroughly while recognizing the ways in which it did not do full justice to Wagner's music and dramatic hints and instructions.

MR. SVANHOLM'S Siegfried has always been youthful in appearance and musically admirable. At this performance his singing had a glow of inspiration that made such passages as the Forging Song tremendously exciting. His stage business was remarkably perceptive of the implications of the text and subtle nuances in the music. If anything, it is too full to detail; he might well do less in certain passages, and let the music carry the emphasis. Mr. Svanholm's beautiful singing of the phrase, "Sondelich seltsam muss das sein! Hart und fest, fühl' ich, steht mir das Herz," in Act II, and his lovely pianissimo on, "Im Schlafie liegt eine Frau," in Act III, indicated that he is a far more finished vocalist than he often reveals himself to be. Why does he not give us more of this legato and lustrous, unforced, fine-spun tone? This was a Siegfried that one could accept both visually and musically as a convincing embodiment of Wagner's intentions, full of youthful passion and unaffected gallantry.

Karin Branzell sang the role of Erda with the dignity and style that one anticipated from this distinguished Wagnerian interpreter. Her voice was in poor condition, however, and tones were often breathy and hollow. Gerhard Pechner's Alberich was too fussy. He should have maintained the sinister and unwholesome quality he conveyed so vividly in his characterization of the same character in Das Rheingold. Dezsó Ernster's Fafner, also, was too jolly and everyday in its inflection to make the most of the part; and, from the standpoint of staging, his voice sounded too close to the audience for dramatic illusion. Erna Berger sang the music of the Forest Bird with a gleaming tone quality and accuracy of rhythm and accent that we have not heard in the role in many years.



Overcome by a long rehearsal, Fafner dozes during preparations for the Siegfried production at the Metropolitan—Drawn by B. F. Dolbin

Having given due praise to the singers and orchestra (even Siegfried's horn call was beautifully played), I must sadly report that the present staging of Siegfried is in many ways an obstacle rather than a help to the performers. Herbert Graf should not be blamed for this as much as Lee Simonson's impossible scenery. The bright-green tree outside Mime's cave is exactly wrong for the primitive forest envisaged by Wagner, and the Redwood picnic grove of Act II is even more inappropriate. But the most outrageous touch of all is the semi-transparent, light-blue igloo at the beginning of Act III, that has been substituted for Wagner's "foot of a rocky mountain, which rises steeply towards the back." When the flames are turned on and shine through this department-store-window concoction, one can only close his eyes and listen grimly to the music.

Mr. Graf could improve several episodes in the opera, lively and well-worked-out as much of his direction is. The fight with the dragon is badly managed. It should not be so brightly lighted, and Siegfried should not attack Fafner at stage right, where the dragon could not possibly reach him, since he is obviously stuck behind a neat little fence. And where was the flickering light so vividly described by Mime in Act I, and by Alberich in Act II, that accompanies the arrival and departure of The Wanderer on his lightning steed? Wagner demands it specifically in the stage directions in Act II. Furthermore, when Alberich sang "Who comes there, shining in the shadow?" the Wanderer was still in darkness and only several moments later did a spot light fall on the stage, into which Mr. Frantz had to step in order to shine. Little things like this should

be worked out in rehearsal if possible.

Despite these blemishes, this was a stirring and inspired performance of the most human and the most winged opera of the Ring. To Mr. Stiedry and to the orchestra and singers we owe deep gratitude for the sort of interpretation that makes it easy to understand why Wagner still fascinates the musical world in spite of changes of taste, ideas, and values in music since his day.

THE performance of Wagner's Ring cycle, sponsored by the Metropolitan Opera Guild, came to a climax on the afternoon of Feb. 15 with a memorable performance of Götterdämmerung. Fritz Stiedry, the conductor, and Herbert Graf, the stage director, appeared with the artists after the performance to acknowledge the applause. All in all, this was one of the best presentations of the cycle in the past quarter century. Rudolf Bing in his first year as general manager, and the Metropolitan Opera have made one of their most substantial contributions to our musical culture in giving the Ring in such sensitive and devoted performances. For in a predominantly anti-Wagnerian period of musical fashion, it is doubly important that Wagner's music should be entrusted to sympathetic interpreters, so that its true significance can be made clear to the unprejudiced.

Needless to say, Kirsten Flagstad's Götterdämmerung Brünnhilde was the crowning glory of the performance. It was always her most effective Wagnerian role, but it has grown far greater in conception and emotional power than it was when she last sang it here in 1941. Several members of the cast made their first appearances at the Metropolitan Opera in their roles: Regina Resnik, as Gutrune; Erna Berger, as Woglinde; Lucille Amara, as Wellgunde; Margaret Harshaw, as the Third Norn; Lawrence Davidson, as Alberich; and Clifford Harvud, as the Second Vassal. Set Svanholm's Siegfried was vocally freer and dramatically more eloquent than ever; Dezsó Ernster's Hagen had its customary power and searching detail; and Herbert Janssen gave a musically distinguished if vocally somewhat labored performance as Gunther. The others in the cast were Herta Glaz, as Flosshilde; Jean Madeira, as the First Norn; Martha Lipton, as the Second Norn; and Emery Darcy, as the first Vassal. Miss Harshaw was heard not only as the Third Norn, but also as Waltraute.

Although I always admired Miss Flagstad's technically perfect singing in her former days at the Metropoli-



Ferdinand Frantz as the Wanderer

(Continued on page 29)

MUSICAL AMERICA

The Tales of Hoffmann In British Film Version

By ROBERT SABIN

THE motion-picture version of Offenbach's *The Tales of Hoffmann*, written, produced and directed by Michael Powell and Emeric Pressburger, and filmed in technicolor in England, is an egregious example of gilding the lily. Sir Thomas Beecham conducts the Royal Philharmonic in a brilliant performance of the score; the cast of singers is fairly well-chosen; and a notable array of dancers has been assembled for the production. Almost every device of motion-picture technique has been used to enhance the fantastic atmosphere of the work, nor could Hollywood have outdone the lavishness of the costumes and sets. Yet when all is sung and danced, this motion-picture *Tales of Hoffmann* is less compelling both musically and dramatically than the opera in its usual stage form.

It should be noted that the score has not been mutilated; the fault lies rather in the unbridled elaboration of detail and the arbitrary changes in the situations. The worst of these is the shifting of Act III from Munich to "a cypress-covered isle" with a villa in Grecian style and a large Greek theatre, where the tragedy of Antonia takes place. The charming Biedermeier style in which the scene has been traditionally staged in opera houses and the intimacy of the interior are thus sacrificed to the wild imagination of the scenic department.

Much as I love dancing, I do not enjoy it when it is forcibly injected into an operatic libretto already bursting with incident and imaginative surprises. In *The Tales of Hoffmann*, every possible excuse is seized upon for ballet or mime. The picture opens (after a few atmospheric shots of old German houses and of the fiendish Lindorf before a theatre) with a ballet. Moira Shearer, as Stella, Hoffmann's new beloved, dances an elaborate pas de deux with Edmond Audran as her ballot partner. She sends a note of assignation to Hoffmann, but it is intercepted by Lindorf. Hoffmann muses in the empty theatre, before going to Luther's tavern, where the familiar opening scene of the opera begins. When Hoffmann sings the ballad of Kleinsack, the figures and mugs in the tavern come to life. The dwarf himself (danced by Frederick Ashton) performs a pas de deux with Stella, whom he "loves hopelessly." The scene in Spalanzani's workshop contains far more than its usual quota of dancing. The guests are puppets who come to life when they dance. Act II is even more overladen, with gaudy scenes and impressionistic shots of imaginary canals that look as if they were filled with oil paint. Oddly enough, the business of the mirror and the loss of Hoffmann's reflection is the least convincing episode. Nor is the fatal and fascinating diamond of Dapertutto properly emphasized. Jewels are scattered so lavishly through the act that it gets lost in the mass. As already mentioned, Act III departs completely from tradition in its setting. Antonia's bedroom has the proportions of Madison Square Garden, and her mother's portrait is transformed into the statue of what looks like (but obviously isn't) a vestal virgin.

The cast is a formidable one. Moira

Shearer dances and mimes the role of Stella beautifully. Frederick Ashton's choreography is showy and theatrically effective, if vulgar in style. Robert Rounseville both sings and acts the role of Hoffmann. He gives a creditable, although rather colorless performance. Neither the wild fantasy of the poet nor the changes of character and mood in the three episodes from his love life are very clearly defined. Both his singing and acting, however, show poise and familiarity with the part. Robert Helpmann appears in the four roles of Lindorf, Coppelius, Dapertutto, and Dr. Miracle. Bruce Dargavel sings the music of the latter three. Lindorf's music is cut.

Leonide Massine appears as Spalanzani in Act I, Schlemil in Act II, and Franz in Act III. However, the roles of Spalanzani and Franz, in this case, are sung by the same artist, Graham Clifford. Richard Standen sings the role of Schlemil.

Pamela Brown, who has been playing on Broadway opposite John Gielgud in the Christopher Fry play *The Lady's Not for Burning*, appears as Nicklaus. The role is expressively sung by Monica Sinclair, not without a few technical flurries. The scene in which Nicklaus is transformed into Hoffmann's Muse, explaining to him that he must be true to her alone and to his genius, was originally included in the film but taken out in the cutting room. It should by all means be restored (as it was by Sir Thomas Beecham when he conducted the opera at the Metropolitan some years ago).

In the prologue, the part of Luther is played by Meinhart Maur and sung by Fisher-Morgan. Nathaniel is played by John Ford and sung by Renée Soames; Hermann is played by Richard Golding and sung by Owen Brannigan; and Andreas is played by Richard Leaver. In Act I, the difficulties involved when different people act and sing the same role become painfully apparent. Despite Moira Shearer's care, it is obvious that she is not singing the role of Olympia. She dances so furiously, so much of the time, that it would be impossible in any case. The stiff, doll-like gestures of Olympia are sacrificed to balletic virtuosity, spoiling the point of the deception. Dorothy Bond sings the role with clear, altitudinous tones, albeit shrill in quality and more than once off pitch. Miss Bond has a brilliant technique that is not always secure. Frederick Ashton plays the role of Cochenille, and Murray Dickie sings it.

In Act II, Margherita Grandi sings the role of Giulietta and Ludmilla Tcherina acts it. Miss Grandi sings powerfully, but with less of sensuous warmth and polish of phrase that one might expect from the reports of her artistry from abroad. Again I should like to warn against assuming too much about singers from sound-track performances, especially when they are invisible. Miss Tcherina looks stunning but overacts in embarrassing fashion.

New Yorkers will be interested in seeing Ann Ayars in the role of Antonia, as they will in seeing Mr. Rounseville as Hoffmann, since both artists are members of the New York City Opera Company and have been heard in the roles here. Miss Ayars is greatly handicapped by the ridiculous



Robert Rounseville, as Hoffmann, pours out his love to Moira Shearer, as the doll Olympia, in the film version of *The Tales of Hoffmann*

staging of the act, but on the whole she gives a touching performance. Her voice loses some of its freshness in the process of recording, in this picture. Owen Brannigan takes the role of Crespel, and Joan Alexander is heard as Antonia's mother. The Sadler's Wells Chorus performs its assignments well throughout the opera.

The motion-picture version of *The Tales of Hoffmann* is so splendidly that it may well become a popular success. Artistically, however, it is lacking in taste, dramatic fidelity to the libretto, and a sense of proportion. Dennis Arundel's English version of Jules Barbier's libretto is singable, but the directors failed to achieve uniform pronunciation of names.

Die Meistersinger Opens New York Opera Season

THE New York City Opera Company opened its spring season on March 14 with a performance of Wagner's *Die Meistersinger*, in the production introduced last season and given for the fifth time at the City Center on this occasion. The only new member of the cast was Rudolf Petrak, who sang the role of Walther for the first time here. Joseph Rosenstock again conducted and Otto Erdhardt had returned from South America to direct the staging.

The cast included, besides Mr. Petrak, James Pease as Sachs, Oscar Natzka as Pogner, Nino Luciano as Vogelgesang, Arthur Newman as Nachtigall, Emile Renan as Beckmesser, Richard Wentworth as Kothner, Sumner Alan Crockett as Zorn, Luigi Vellucci as Eisslinger, Nathaniel Sprinzen as Moser, Thomas Powell as Ortel, Luis Richardo as Schwarz, George Jongeys as Foltz, David Lloyd as David, Frances Yeend as Eva, Margery Mayer as Magdalene, and Lawrence Winters as the Night Watchman.

Mr. Petrak has those ringing high phrases at his command that can save a routine performance by a tenor from

seeming completely routine. His singing on this occasion was a bit dry in quality, short-breathed, and hollow in the lower register. But he saved himself adroitly for the climaxes, and he conveyed something of Walther's hot-blooded impetuosity. His German was clearly enunciated, although sometimes peculiar in pronunciation. His voice and temperament are not well suited to the role, but he gave an intelligent and hard-working performance.

The others displayed more naturalness in their roles than they did last season, although they seemed nervous and overwatchful of the conductor, probably because, in what was the first performance after a considerable passage of time, many of them were not yet completely at home in the music. The third act went especially well. To keep things moving, Mr. Rosenstock conducted more briskly than usual and helped his singers through the ticklish passages. It was good to hear *Die Meistersinger* again, and the audience (which was not capacity as it should have been) was properly enthusiastic.

—ROBERT SABIN

ORCHESTRA CONCERTS

Flagstad Heard as Soloist With Philharmonic-Symphony

New York Philharmonic-Symphony, Bruno Walter conducting. Kirsten Flagstad, soprano. Carnegie Hall, Feb. 5:

Leonore Overture No. 2; Scena and Aria, *Al! Perfido*; Symphony No. 8
Prelude to *Parsifal*; Siegfried's Death and Funeral Music, from *Götterdämmerung*; Prelude and Liebestod, from *Tristan und Isolde*. . . . Wagner

Kirsten Flagstad and Bruno Walter donated their services for this benefit concert for the orchestra's Pension Fund. The orchestra gave of its best throughout the evening, Mr. Walter was manifestly inspired, and Miss Flagstad sang magnificently, with a flexibility, bigness of tone, control, and musicianship that left the audience almost stunned by the power of her performances.

In some respects the Leonore Overture No. 2 is more gripping and dramatic than the more famous No. 3. It has always been close to Mr. Walter's heart. He makes it a sort of confession of faith, emphasizing the rude strength and uncompromising directness of the score rather than its virtuoso aspects as an orchestra piece. The evening would have been notable for this interpretation alone. Miss Flagstad had the ringing top tones, the even, perfect scale, the agility, and the velvety low voice for a satisfying performance of Beethoven's scena. Her voice was a bit rough at the beginning, but it soon regained its luminous quality. In the Liebestod

her voice soared freely, and the final F sharp was exquisite in color.

Mr. Walter's Wagnerian interpretations were deeply moving. Not even Karl Muck made the *Parsifal* Prelude more mystically exalted, and I have never heard the *Tristan* music more passionately and nobly played. The Funeral March was shattering yet profoundly compassionate and human at the same time. —R. S.

Dance Group Appears In Young People's Concert

The Sarah Lawrence College Dance Group, which is directed by Bessie Schonberg, collaborated with the New York Philharmonic-Symphony and Igor Buketoff, conductor of the orchestra's young people's concerts, in a program presented on Feb. 3. Beethoven's Prometheus Overture and a movement from Haydn's Surprise Symphony opened the program after which dances were performed to the music of Bartók's Roumanian Folk Dances; a scene from Douglas Moore's *The Devil and Daniel Webster*, and works by Prokofieff, Ravel, Granados, and Dukas.

—N. P.

Myra Hess Plays Brahms With Philharmonic-Symphony

New York Philharmonic-Symphony, Bruno Walter conducting. Myra Hess, pianist. Carnegie Hall, Feb. 8, 9, and 11:

Piano Concerto No. 2 Brahms
Symphony No. 4 Brahms
Bruno Walter's four-week Brahms

few portions of the work were heard work, which depends more on rhythmic animation than on melodic content for its effectiveness, moves swiftly and engagingly. It provided the violinist and violist with a brilliant opportunity to display their extraordinary technical qualities.

After intermission, Mr. Fuchs and Frank Sheridan played Mozart's sunny two-movement Sonata in G major, for violin and piano, K. 301, with superb clarity and sparkle. Mr. Sheridan then turned with masterly ease to the tempestuous passions of the closing work of the evening, Bloch's Quintet for Piano and String Quartet. The Kroll Quartet joined the pianist in a performance of striking intensity and emotional power.

—A. B.

Maurice Wilk, Violinist Carnegie Hall, Feb. 6

Maurice Wilk's program for his third Carnegie Hall recital was an exceedingly long one, including Handel's Sonata in D major; Prokofieff's Sonata in F minor, Op. 80; Mozart's Concerto in D major, No. 4; Paganini's Caprice No. 14; the Paganini-Kreisler Caprice No. 13; Szymanowski's Tarantella, Op. 28; and the first performance of Otto Luening's *Ante-dante and Variations*.

The technical level of the performance of these compositions was high, and the tone produced by Mr. Wilk and Leopold Mittman, his assisting pianist, was agreeably resonant and smooth. Handel's Sonata enjoyed a reasonably straightforward presentation, and the Luening work was well projected, but the Mozart and Prokofieff works did not fare so well.

The pace of the concerto was surprisingly slow. The slowness itself could have been accepted had it been steadily maintained, but this was not the case. The Rondo, in particular, suffered from devitalizing ritardandos and accelerandos. The Prokofieff composition found the violinist's lush tone usually unable to penetrate the sonorities of the piano. As a result, in proper perspective.

Luening's work is a curious mélange



PHILHARMONIC PAINTERS

Members of the Painters Club of the New York Philharmonic-Symphony, who this year are again exhibiting samples of their work in the main gallery lounge at Carnegie Hall. Standing, left to right, are Carl Sterb, Raymond Sabinsky, Michael de Stefano, David Katz, Leopold Busch, Björn Andreasson, and Alfio Micci; seated are Michel Nazzi and Harold Gomberg.

cycle ended on the lofty plane it had attained in the three earlier programs. The partnership of Mr. Walter and Dame Myra Hess in the B flat Piano Concerto proved to be a meeting of kindred spirits. Both artists sought out the warmth, the spaciousness, and the free flow of the music, and their performance presented the music in the fullness and serenity it can attain only when it is allowed to

speak without being forced into harsh clipped, overenergetic modernities of delivery. Without in any way seeming weak or flabby, and without lapsing to the slightest sentimental excess, their playing left room for all the expressive nuances the score demands. It was a serene and comforting revelation of values that are too often lost by conductors and pianists who

(Continued on page 30)



Maurice Wilk Stanley Lock

of romantic and modern elements in which the instrumental writing is soundly conventional. If the piece is intended at times to be amusing in its juxtaposition of ordinary and polytonal harmonic patterns, the performers gave no indication of such an intention.

—A. H.

Stanley Lock, Pianist Carnegie Hall, Feb. 6

Although Stanley Lock did not play very well in this recital, he offered an entertaining program with no less than four new works, three of them in world premieres. He began with Six Etudes by Marcelle de Manziary: *Hommage à Scarlatti*, *Berceuse*, *Dialogue*, *Les Petites Heures*, *Nocturne*, and *Parade*. These constituted the most interesting and distinguished of the evening's novelties, and Mr. Lock performed them with a rhythmic accuracy, range of tone color, and fine taste that he did not equal again during the recital. Miss De Manziary does not strive to be important or profoundly original in these etudes, which are written in a polished, somewhat dissonant but always tonal idiom that reveals the stamp of her own personality despite its eclecticism. The best and most étude-like of the compositions is the first, a witty and extremely effective study that might well be played separately. Several of the others are technically unchallenging but deftly written.

Arthur Berger's *Four Two-Part*

Inventions are brief, contrapuntally ingenious pieces that seem completely contrived and empty of real musical content. They sound like exercises taken from the copy-book of an earnest student of Stravinsky. The Romantic Suite of Jacques de Menasce is made up of a *Rondino*, *Berceuse*, *Moment Musical*, *Romanza*, and *Toccata*. It is less mordant and less vital than many of the composer's works, perhaps because in it he is striving for a lyricism that is not his forte. The workmanship of the music is admirable. Virgil Thomson's Sonata No. 2 (which had its first New York performance) was probably intended to be funny, in the vein of Satie. But somehow its three brief, childishly simple movements only succeed in being childish. Thomson sometimes writes brilliant musical satire, as in the *Lillian Russell* music in *The Mother of Us All*, but this sonata does not come off. Since Mr. Lock did such a yeoman service for contemporary music, it would be ungrateful to dwell on the shortcomings of his interpretations of Schumann's *Carnaval* and Haydn's E minor Sonata.

—R. S.

New Art Wind Quintet Times Hall, Feb. 6

The New Art Wind Quintet, a first-class ensemble whose members are Murray Panitz, flutist (replacing Ross Norwood, who was called up for service); Melvin Kaplan, oboist; Aldo Simonelli, clarinetist; Tina Di Dario, bassoonist; and Merrill Wilson, French horn player, presented new and unfamiliar music and played it brilliantly. The program embraced the Quintet in G, Op. 67, No. 1, by Franz Danzi (1763-1826); Two Sketches by Milhaud; the first New York performance of Ingolf Dahl's *Allegro and Arioso*; the first American performance of Jean Françaix's *Quintette à Vent*; and *Quintet in C*, Op. 79, by August Klughardt (1847-1902).

The novelties shared two common (Continued on page 16)

RECITALS

New Friends of Music Town Hall, Feb. 4, 5:30

This was one of the most gratifying recitals in the New Friends of Music series. The first half of the program was occupied with two Bach partitas for violin alone—No. 1, in B minor, and No. 2, in D minor (including the familiar Chaconne). To these Joseph Szigeti brought a spaciousness of conception and a dignity and breadth of utterance that were utterly revealing. So consummate was his musicianship and so distinguished his artistry that not only did both partitas absorb the attention throughout their span but the perennial chaconne itself seemed fascinatingly new, although it was placed at the end.

For the second half of the program, the Pasquier Trio—Jean Pasquier, violinist; Pierre Pasquier, violist; and Etienne Pasquier, cellist—took over, presenting four unfamiliar trios by Haydn. Three trios, Op. 32, represented Haydn in light, charming, slightly archaic vein. The other, Op. 82, was, particularly in its lovely slow movement, a fine example of his mature style. The Pasquier Trio performed them all with polish and sensitivity.

—A. B.

Musicians' Guild Town Hall, Feb. 5

The third program in the Musicians' Guild's series of four was in every way worthy of the reputation of this magnificent chamber-music organization. The evening began with Schumann's delectable String Quartet in A major, Op. 41, No. 3, admirably played by the Kroll Quartet (William Kroll and Louis Graeler, violinists; Nathan Gordon, violist; and Avron Twardowsky, cellist). Next came the first performance of Martinu's Duo No. 2, for violin and viola, played by Joseph and Lillian Fuchs, for whom it was written. The

MEPHISTO'S MUSINGS

Missing Viols

This is really two stories, but both of them are about larceny among players of stringed instruments.

A while back, Benjamin Schlossberg, double-bass player in the New York Philharmonic-Symphony, came to Carnegie Hall for the orchestra's Saturday evening concert. No fiddle; his locker had been forced and the instrument, together with its bow and cloth case, was gone. "Only a bass player," said Mr. Schlossberg in sad bewilderment, "would have known how to cover it and carry it." With all good feeling and sympathy toward Mr. Schlossberg, that statement seems to indicate a certain lack of perspective. Who but a bass player would want a bass fiddle?

On the brighter side, a violist in the orchestra at the City Center of Music and Drama recovered a 250-year-old Marianni viola that was stolen from him 22 years ago in the Roxy Theater. Mr. Vanni reported the theft at the time, but that was the last he heard or saw of the instrument until one night last October, when he spotted his old viola in the hands of a fellow player in the New York City Opera orchestra.

Mr. Vanni made another report to the police, and after investigation they discovered that the other player had come by it legitimately after it had gone through a series of sales since 1929. The instrument was impounded, and a few days ago Mr. Vanni got it back. It was not disclosed whether the other player was reimbursed in whole or in part, or at all, for the instrument.

Moral: If anybody tries to sell you a Landolf bass fiddle, dated 1740, don't buy it. Call the police, and let them worry about getting its zipper closed.

The Last Word?

At the pier before she departed for Scotland, having completed a three-month lecture tour of the United States, Mary Garden spoke a few words to reporters on the state of singing in this country.

The most beautiful voices in the world are in America, said Miss Garden, who except for junkets here in the last two years has remained in Scotland since her retirement. During her tour she had auditioned some 150 young singers.

Their good voices aside, the young singers also left other impressions, not so favorable, and after passing what under the circumstances seemed merely a conventional compliment, Miss Garden went on to less pleasant matters.

The most pressing need of the American singer is training, she said. "They don't know languages; they don't know operas; they merely know snatches of them."

"You have only two opera houses, you know—one in New York, the other 3,000 miles away in San Francisco," Miss Garden pointed out, adding that that all large cities in France and Italy have opera houses and that this eases the path of young singers.

What shocks me most is that you don't have an opera house in Washington, the nation's capital," she said. "Over here they don't give a sou for music. They tax it."

Miss Garden expects to return in September, presumably after counting up the number of opera companies in her native Scotland.

A Debt of Honor

When she was eleven, Patrice Munsel went to a performance of *Madama Butterfly* in the high school auditorium in Spokane, Wash., accompanied by her best friend, Mary Jo Williams. She was so impressed that she made a fifteen-cent bet with Mary Jo that she would sing at the Metropolitan. The terms were duly noted on a matchbox cover. What they were doing with a matchbox at that age is not specified, but that's the way the story goes.

Six years later Patrice made her Metropolitan debut, as Philine in *Mignon*. After *Je suis Titania*, the seventeen-year-old coloratura returned to her dressing room. There, stuck in the edge of her makeup mirror, was a Western Union money order for fifteen cents, with a brief message: "I am happy you won our bet, darling, good luck always. Affectionately, Mary Jo Williams." Not a very imaginative telegram-writer, Mary Jo, but a woman of her word and no Welsher.

Unmusical Lamb

This month's *Musical Times*, a British periodical of unfailing interest, contains a lead article entitled Vincent Novello's Album. The album in question, which turned up at a London auction recently, is a combination autograph collection, scrapbook, and commonplace book that belonged to Vincent Novello. Born in London, of an English mother and an Italian father, in 1781, when Vincent Novello died in 1861 he left behind him a life whose activity had been stupendous. He was an organist, pianist, choir master, composer, publisher, opera conductor, violist, teacher, and—most important in the light his album sheds on his time—an extremely sociable human being.

He and his wife entertained, at their house in Oxford Street, the bearers of many names still famous. Keats and Shelley came; so did Leigh Hunt, William Hazlitt, and Charles Cowden-Clarke. Their musical friends included Mendelssohn, Malibran, Dragonetti (the double-bass virtuoso), Attwood, and De Beriot. Charles and Mary

Lamb were familiar friends. There is but one description of these gatherings, in Lamb's *Essays of Elia*—the one called *On Ears*.

The music quoted in the *Musical Times* is too much to reproduce here; besides, the publisher's indulgence should not be tried too far. But Charles Lamb is represented by a poem, once well known, but not now familiar to those whose acquaintance with his writing is limited to textbooks and anthologies. Herewith it is reprinted, for the benefit of sympathetic souls.

FREE THOUGHTS ON SOME EMINENT COMPOSERS

Some cry up Haydn, some Mozart,
Just as the whim bites. For my part,

I do not care a farthing candle
For either of them, nor for Handel.

Cannot a man live free and easy,
Without admiring Pergolesi?
Or through the world with com-
fort go,

That never heard of Doctor Blow?
So help me God, I hardly have;
And yet I eat, and drink, and shave,

Like other people, if you watch it,
And know no more of stave or
crochet,

Than did the primitive Peruvians,
Or those old anti-queer-Diluvians,
That lived in the unwash'd world
with Tubal,
Before that dirty blacksmith, Jubal,
By strokes of anvil, or by summat,
Found out, to his great surprise,
the gamut.

I care no more for Cimarosa,
Than he did for Salvatore Rosa,
Being no painter; and bad luck
Be mine if I can bear that Gluck.
Old Tycho Brahe, and modern

Herschel,

Had something in 'em: but who's Purcel?

The Devil, with his foot so cloven,
For ought I care, may take Bee-
thoven;

And if the bargain does not suit,
I'll throw him Weber in to boot.
There's not the splitting of a
splinter

To chase between him last named,
and Winter.

Of Doctor Pepusch old Queen

Dido
Knows just as much, God knows,
as I do.

I would not go four miles to visit
Sebastian Bach—or Batch—which
is it?

No more would I for Bononcini.—
As for Novello, and Rossini,
I shall not say a word to grieve
'em,

Because they're living. So I
leave 'em.

C. LAMB.

Below this, in the Novello album, Mary Lamb, finding half a page to spare, has written in extenuation:



The reason why my Brother's so
severe,
Vincentio, is—my Brother has
no ear;
And Caradori her mellifluous
throat
Might stretch in vain to make
him learn a note.
Of common tunes he knows not
anything,
Nor "Rule Britannia" from "God
Save the King."
He rail at Handel; He the gamut
quiz!
I'd lay my life he knows not
what it is.
His spite at Music is a pretty
whim—
He loves not it, because it loves
not him.

M. LAMB.

Nobody Knows

About this time of year all sorts of touring musicians seem to get into trouble with natural phenomena, and reports of their travail—each account more harrowing than the last—filter back to New York. Here are a few from the current crop.

• The Rhode Island Philharmonic, which tours all over the state from its home in Providence, had a concert scheduled in a town by the name of Westerly on the night of "the worst snowstorm of the winter," according to a press release that came in by dog-sled. After Francis Madeira had conducted the concert from a podium improvised at the last minute by a carpenter who "gave his labor for the love of music," (the orchestra manager had left the touring podium home because of the weather) the players started home by way of a thoroughfare known as Nooseneck Hill Road. State Police stopped them, and they all repaired to Danny's Diner, where they gave the assembled truck drivers a free concert—Delius' *On Hearing the First Cuckoo in Spring*.

• (Excerpt from a letter written by Ethel Bartlett and Rae Robertson from Indianapolis in February): "Had a terrible time getting here, owing to the storms—had to abandon the car and our pianos in Richmond, Ky., get special permission from the State Police to ride twenty-five miles over a closed road in a pick-up truck, then five and a half hours in a slow coach train to Cincinnati, then a late and crowded bus arriving here at 3 a.m. Saturday morning—rehearsal at 10 a.m.! We were lucky to get pianos here [it's nice to know they do have pianos in Indiana—M.] and we managed to get a wire and long distance call through after a long struggle. . . . The pianos . . . will meet us in Paducah, Ky., tomorrow. We are flying there, as the trains are impossible owing to the strike. Never a dull moment!"

• To end on a less stormy, but no less natural, note, Marais and Miranda report from the Midwest that a cat walked across the stage as they were singing their final encore in a recent program. Five minutes later (the figures are Mr. Marais') the visitor gave birth to six kittens.

Such is the power of music.

Mephisto

New York City Ballet

Begins Short Winter Season

After two months of inactivity, during which the City Center was occupied by Maurice Evans' legitimate-theatre company, the New York City Ballet began a four-week winter season on Feb. 13. The opening bill, made up of familiar items, contained *The Duel*, with music by Raffaello de Banfield and choreography by William Dollar; *Age of Anxiety*, with music by Leonard Bernstein and choreography by Jerome Robbins; *the Pas de Deux from Delibes' Sylvia*, choreographed by George Balanchine; and Balanchine's *Bourrée Fantasque*, danced to a potpourri of Chabrier pieces. In the main, the personnel of the company remained unchanged. Mr. Balanchine continued as artistic director and Leon Barzin as musical director; and Lincoln Kirstein, as general director, continued to oversee the policies of the company. Jerome Robbins, associate artistic director, had been granted a leave of absence to prepare the dances for the Rodgers and Hammerstein musical comedy *The King and I* (based on *Anna and the King of Siam*), but he put in an appearance on the opening night to dance in both *Age of Anxiety* and *Bourrée Fantasque*.

The roster of dancers still included such performers as Maria Tallchief, Melissa Hayden, Tanaquil LeClercq, Janet Reed, Diana Adams, Patricia Wilde, Helen Kramer, Vida Brown, Yvonne Mounsey, Francisco Moncion, Todd Bolender, Nicholas Magallanes, Herbert Bliss, and Frank Hob. André Eglevsky, parted at least temporarily from the Marquis de Cuevas' Grand Ballet, was listed as a guest artist, but did not appear in the first few performances of the season. Nora Kaye, in a sudden, last-minute shift of allegiance, resigned from Ballet Theatre after twelve years' association with that company, and threw in her lot with that of the New York City Ballet. She did not appear on opening night, but was scheduled to make her first appearance on Feb. 16.

The company was in good, if not altogether first-class, shape. In *The Duel*, Miss Hayden and Mr. Moncion gave an affecting, cleanly danced account of the combat between Clorinda and Tancred, although their expert performance and the skillful lighting of Jean Rosenthal could not conceal the repetitiveness of Mr. Dollar's choreography or the weak Parisian bromides of De Banfield's score. *Age of Anxiety*, a ballet of arresting formal design, lacked the tautness and concentration of mood it needed to recapture the dour outlook of W. H. Auden's poem and the motor energy of Bernstein's score. The work remains a vigorous and individual one, however, and the contributions of Miss LeClercq, Mr. Moncion, Mr. Bolender, and Mr. Robbins amounted to an intelligent exposition if not to a moving communication.

In the *Sylvia pas de deux*, conceived by Balanchine for the exploitation of Miss Tallchief's gifts, the company's prima ballerina danced with glittering brilliance and glowing warmth. As her partner, Mr. Magallanes was in singularly poor form. The pointed wit and dazzling technical display of *Bourrée Fantasque* finished off the evening in exhilarating fashion, with the airy, amusing dancing of Janet Reed as the frosting on a particularly tasty cake. Under Mr. Barzin, the orchestra gave the best and most musical support any ballet company has re-

ceived in New York since the first season of the Sadler's Wells Ballet.

—CECIL SMITH

Four Favorites, Feb. 14

The program for Feb. 14 was made up of four established favorites of the repertoire, Todd Bolender's *Mother Goose Suite*, and George Balanchine's *Symphonie Concertante*, *Fire Bird*, and *Bourrée Fantasque*. The part of the Young Girl in *Mother Goose Suite* is one of Janet Reed's most effective roles, and she danced it beautifully. Jerome Robbins danced the role of Hop O' My Thumb; Roy Tobias, the Prince; and Todd Bolender, the Beast. Diana Adams and Tanaquil LeClercq made an ideal pair of soloists for the *Symphonie Concertante*, their differences of style giving just the right contrast to the solo parts. Mr. Bolender had the chief male role in the ballet. Maria Tallchief was as fabulous as ever in *Fire Bird*, dancing with a contained yet eager brilliance. Francisco Moncion was a courtly and gallant Prince Ivan. Mr. Robbins and Miss LeClercq scampered merrily through their roles in *Bourrée Fantasque*; Melissa Hayden and Nicholas Magallanes danced the second part unusually poignantly; and Janet Reed and Herbert Bliss were spirited if not technically impeccable in the *Fête Polonoise*. Leon Barzin conducted the orchestra.

—R. S.

Card Party, Feb. 15

George Balanchine revived his *Card Party*, to the music of Stravinsky's *Jeu de Cartes*, as the first of the season's additions to the repertory of the New York City Ballet. Although several years had passed since this ballet was last seen in the United States, it was by no means a novelty. Mr. Balanchine choreographed it in the first place for Lincoln Kirstein's American Ballet in 1937; in 1940, with the title changed to *Poker Game*, the work was taken over briefly by the Ballet Russe de Monte Carlo. A version with choreography by Janine Charrat was given in Paris by the Ballets des Champs-Elysées in 1945.

The principal interest of *Card Party*, which is not a strong work, resides in its format. Its three movements are labelled "deals"; the dancers, costumed to look like playing cards, shuffle themselves and sort themselves out into hands at the beginning of each "deal." Once this conceit has been carried out, each "deal" consists of a series of Balanchine's variations by the five members of the successive hands. Much of the patterning and the invention of steps and enchainements is thrice familiar from other Balanchine works, and except for the novelty that attends their introduction, the piece as a whole is a rather featureless item in the Balanchine repertoire. It was brightly danced, however, with Janet Reed, as the Queen of Hearts, in the most demanding role. The neatness of the performance did not, however, extinguish memories of the personnel the Ballet Russe de Monte Carlo allotted to the work in the halcyon days of 1940—Alexandra Danilova, Alicia Markova, Nathalie Krassovska, André Eglevsky, and Igor Youskevitch, among others. The orchestra, under Leon Barzin, played Stravinsky's

tongue-in-cheek score rather heavily and woodenly.

Elsewhere the bill provided the season's first performances of the sumptuously dressed Frederick Ashton and Cecil Beaton and Benjamin Britten Illuminations, with Nicholas Magallanes, Diana Adams, and Melissa Hayden in admirable form; and the Alexei Haieff and George Balanchine Divertimento, with Maria Tallchief and Francisco Moncion in the leading parts. *Symphony in C*, the company's most brilliant end-piece, rounded off the evening.

—C. S.

La Valse, Feb. 20

The fact that Ravel's *La Valse* is a much-choreographed piece of music did not deter George Balanchine from trying his hand at it, to provide the New York City Ballet with another item aimed at the taste of the popular audience that attends ballet performances at the City Center in constantly increasing numbers. Balanchine's *La Valse* proved to be two ballets in one, for it makes use of both Ravel's *Valses Nobles* and *Sentimentales* and the "choreographic poem" that gives the work its name. Disregarding the approach of Serge Lifar, who in 1939, at the Paris Opéra, turned the *Valses Nobles* and *Sentimentales* into something called *Adélaïde, ou Le Langage des Fleurs*, Balanchine treated the delicate and sophisticated string of waltzes as a set of miniatures, providing each variation with a single thematic idea, and working each one out with crystalline clarity of form and aristocratic reticence of presentation. The music of *La Valse* itself, however, he paralleled with a single, unified dramatic composition—plotless, but faithful to the Ravel sequence of the birth of the waltz, the exploitation of fully developed waltz movement, and the cynical "apotheosis," or disintegration, of the waltz. Balanchine's composition is strong and compelling, for he resists the temptation to build a series of climaxes at the expense of one powerful and crucial climax just before the "apotheosis."

Exquisitely costumed by Karinska and lighted by Jean Rosenthal, both halves of the new ballet were distinguished additions to the repertory. But it was difficult to see why they should be put together in what purported to be a single work. The variations of the first half are satisfying in themselves; and as a curtain-raiser for the fifteen-minute dramatic ballet that follows they are far too long. Tanaquil LeClercq, Nicholas Magallanes, and Francisco Moncion were the chief dancers in the dramatic portion. The preceding divertissements also called upon Mr. Magallanes and Miss LeClercq, as well as Vida Brown, Jillana, Patricia Wilde, Yvonne Mounsey, Diana Adams, Frank Hob, Michael Maule, and Herbert Bliss. Leon Barzin's orchestra played very, very badly.

La Valse was preceded by the Benjamin Britten and Lew Christensen circus piece, *Jinx*, which seems slighter at each repetition. It was followed by a dazzling account of Delibes' *Sylvia Pas de Deux*, with Maria Tallchief and André Eglevsky as the partners in Balanchine's reconstituted choreography; and the almost inevitable, if always exciting, *Symphony in C*, in which Nora Kaye seemed decidedly wanting in brio in her assignment in the first movement.

—C. S.

Le Baiser de la Fée, Feb. 21

As the New York City Ballet's winter season moved into its second week, the company presented a slightly revised version of its revival, with choreography by George Balanchine, of Stravinsky's *Le Baiser de la Fée*. Some details of staging were better worked out than when it was first presented last fall. Shifts of lighting were used instead of curtains for scene changes, and as a result the piece gained in impetus and susten-

tion of mood. However, despite its great musical charm and consistently well-projected performances by the principals—Maria Tallchief, Tanaquil LeClercq, and Nicholas Magallanes—the ballet itself never seemed more than merely pleasant. There are dance passages of great delicacy, but all the way through the viewer kept wanting it to seem like a fairy tale—and it never did.

The other first performance of the season was of Balanchine's *Mazurka from A Life for the Tsar*, which again furnished a zesty entr'acte. *Jinx* and *Fire Bird* were the other ballets in the program.

—J. H., JR.

Standard Repertoire, Feb. 22

Riches were heaped on riches as the New York City Ballet added one work to the quartet announced in advance, and made a brilliant and never-boring evening out of the five. Although no work was new, and no dancer not seen previously in a role, the program seemed enchantingly fresh, as if everyone were alive to potentialities instead of dully routine in habit. Dollar's *The Duel*, which opened the evening, was once again excitingly performed, by Melissa Hayden and Francisco Moncion; while Balanchine's *Serenade*, which followed, impressed anew with its gracious design and consistently interesting patterns. The remainder of the evening was Balanchine's choreography. The *Pas de Trois*, inserted at this juncture, was a marvel of virtuoso dancing by André Eglevsky, Maria Tallchief, and Nora Kaye. Hugh Laing deepened the impression made earlier in *Prodigal Son*, with a searching performance of the leading role, with Yvonne Mounsey as the siren. The closing *Bourrée Fantasque* brought lightness and good humor to a high point, performed with the utmost effervescence by Tanaquil LeClercq, Harold Lang, Miss Tallchief, Nicholas Magallanes, Janet Reed, and Herbert Bliss. Leon Barzin conducted.

—Q. E.

Orpheus, Feb. 23

The season's first performance of George Balanchine's *Orpheus* brought Diana Adams as Eurydice, instead of Maria Tallchief, who had been announced. Miss Adams danced the role with lyric beauty, if not with the dramatic tautness in the journey to Hades that Miss Tallchief achieves. Nicholas Magallanes and Francisco Moncion danced the parts of Orpheus and the Dark Angel. In Frederick Ashton's *Illuminations*, Hugh Laing, as The Poet, revealed a firmer grasp of the part than he has previously evinced. Melissa Hayden was superb as ever as *Profane Love*. Balanchine's *The Card Game*, with Janet Reed as the Queen of Hearts, and Todd Bolender as the Joker, and Balanchine's *Symphony in C*, with Nora Kaye replacing Miss Tallchief as soloist in the first movement, completed the program. The role does not suit Miss Kaye's temperament, and she danced it nervously. The whole evening showed signs of fatigue, but there were spirited individual performances.

—R. S.

Lady of the Camellias, Feb. 28

Unheralded in the pre-season publicity, *Lady of the Camellias*, a new ballet by Antony Tudor, entered the repertoire during the third week of the New York City Ballet's winter season. Perhaps the criticism, encountered during the company's British visit, that too much reliance was placed on abstract, back-cloth ballets by George Balanchine led the directors to commission another story ballet with a solid set. *Lady of the Camellias*, which uses the sets that Cecil Beaton designed for the John Taras ballet on the same subject (produced by the Original Ballet Russe in 1946), (Continued on page 25)

RADIO and TELEVISION



Ralph Herbert in the title role and Virginia Haskins as Lauretta in the production of Puccini's comic opera, *Gianni Schicchi*, given by the NBC Television Opera Theatre as its third offering this season

By QUAINTE EATON

THE third operatic presentation of the season by the NBC Television Opera Theatre was Puccini's *Gianni Schicchi*, given on Feb. 11 from 3 to 4 p.m., E.S.T. It was a great improvement over the other two, both technically and artistically, for it had the realism that *Carmen* strove for and somehow missed, and it was not required to enter the realms of fantasy that were unconvincingly portrayed in *Hansel and Gretel*. Perhaps the fact that the action was self-contained in one scene and that close-ups were inevitable as well as desirable helped the illusion. Because it is short, it could be presented uncut.

The employment of an experienced operatic stage director, Hans Busch, brought new validity to the production. The Goldoni comedy came to life with naturalness and liveliness in the English adaptation by Townsend Brewster, and the actor-singers were universally apt. Ralph Herbert, in the title role, showed expertise and suavity, and sang well. Virginia Haskins made an adorable Lauretta, and sang her little aria with true, pure tone and a lovely lilt. Robert Marshall was an ardent and believable Rinuccio. Others who revealed a real sense of character were Paul Ukena, as Betto, and Jean Handzlick, as Zita. The large cast was completed by Kenneth Smith, as Simone; Jean Carlton, as Nella; Hubert Norville, as Gherardo; Lizabeth Pritchett, as Ciesca; Robert Goss, as Marco; Emile Reman, as Spinelloccio; Lloyd Harris, as Amantio; William Maun, as Pinellino; Robert Holland, as Gherardino; and Louis Gilbert, as Buoso Donati.

The balance between voices and orchestra was not satisfactorily solved, for the orchestral web seemed much too thick in many moments, and there was a prevalent harshness of sound, doubtless the result of mechanical transmission. The voices also suffered too from a sharpening of their edges. Peter Herman Adler was again the musical director; with Charles Polack as television director and Samuel Chotzinoff as producer. The set, designed by H. M. Crayon, was starkly effective. The period costumes were the work of Liz Gillette.

In a somewhat too lengthy prologue,

the advantage of English for television operas was demonstrated by Howard Taubman, music editor of the *New York Times*, who brought three cast members forward to prove his point. They sang a passage first in Italian, then in English, and showed that comedy is lost on the American audience if it is not understood.

The next NBC-TV opera will be given on April 1, a one-act work by Jacques Offenbach originally titled *Monsieur Choufleur*, but retitled *R.S.V.P.* for this production. Six weeks later, on May 13, *Pagliacci* will be given. Because of production difficulties, the scheduled performance of Tchaikovsky's *Pique Dame* has been postponed until next year.

Operatic scenes may be viewed in New York over another TV station, WPIX, Channel 11, which has been giving half-hour programs on Sundays at 6 p.m., E.S.T., since Feb. 26. Vignettes from famous operas are played and sung by Metropolitan Opera singers, including Kurt Baum, Salvatore Baccaloni, Bruno Landi, Giuseppe Valdengo, Francesco Valentino, and Ramon Vinay. Others are Herva Nelli, Hilde Reggiani, Helen Benet, Rina de Toledo, Mina Cravi, and Laura Castellano. Salvatore Dell'Isola, musical director of South Pacific, conducts the twelve-piece orchestra. David Ross is the announcer, and Robert Bagar, music critic of the *New York World Telegram and Sun*, is master of ceremonies. The series, sponsored by Il Progresso Foods, will run for thirteen weeks.

Musical Playtime, a series designed to familiarize young people with the symphony orchestra, opened on March 11, over WNBT, at 12:15 p.m., E.S.T. Leon Barzin, conductor of the National Orchestral Association, is master of ceremonies. A group of specially trained musicians from Adelphi College will appear each time. The program, only of fifteen-minute duration, will also include audience participation.

James Melton begins a series of television appearances on April 5, when he takes over the hour formerly occupied by the *Ford Star Revue*, from 9 to 10 p.m. EST, on the NBC-TV network. The tenor will act as host for the program, which is sponsored by the Ford Dealers of America. The producer will be Charles Friedman. A 32-piece

orchestra will be conducted by David Broekman, and Albert Sidney will direct the choreography. Mr. Melton has hitherto appeared only as guest soloist on various television programs.

The annual spring series of the NBC Symphony began on March 10, with Walter Ducloux conducting. The hour is the same as that of the winter series, 6:30 to 7:30 p.m., EST. Mr. Ducloux conducted the first two programs, and Milton Katims returned on March 24. Other guest conductors will appear later.

The six finalists chosen in the 1950-51 Metropolitan Auditions of the Air were heard on March 6, 13, and 20, and the winners were to be announced on the program of March 27, over ABC, at 10 p.m., EST. The finalists were Lise Sorrell, contralto; Henry Feux, baritone; Dolores Mari, soprano; Paul Knowles, tenor; Maria Leone, soprano; and Fred Thomas, tenor.

George Crandall, director of CBS press information, is a composer in his spare time. His four-part choral work, *The Lord Is My Shepherd*, was broadcast twice by *The Voice of America*, on March 11, and on Easter Sunday, to the Far East the first time, and to Europe the second. The work had its radio premiere recently on the morning CBS broadcast of the Trinity Choir of St. Paul's Chapel, with Andrew Tietjen conducting.

WQXR is proud of the results of its talent search among children in the New York area, having found fifteen pianists and five violinists whom the distinguished judges deemed

worthy of appearances in broadcast recitals. These judges were Jascha Heifetz, Vladimir Horowitz, Rudolf Serkin, Olin Downes, and Abram Chasins. Conducted as a part of the educational activities of the *New York Times*, the project was not called a contest, but the judges sought merely a "combination of talent, musicianship and good training" regardless of the number or age of the aspirants. A series of six Sunday afternoon programs entitled *Musical Talent in Our Schools* will show the abilities of the twenty winners, beginning on April 1, from 1:30 to 2 p.m., EST. The winners range in age from eleven to seventeen.

Mature artists are also appearing on WQXR studio recitals, in two or more programs each in the third year of the *Studio Series*, which began on March 7. In these half-hour recitals, on Saturdays, at 9:30 p.m., EST, the following artists are being heard: *Jesús María Sanromá*, William Kappell, and Constance Keene, pianists; Szymon Goldberg and Louis Kaufman, violinists; and Leonard Rose, cellist.

The penultimate session of the quiz known as *Much Ado About Music* had four guests with distinguished names—Richard Strauss, Richard Wagner, a Mr. Franck, and a Miss Mendelssohn. None of them except Miss Mendelssohn (whose first name is Judith) is a musician. Mr. Strauss and Mr. Franck are accountants, and Mr. Wagner a bookkeeper. None is related remotely to the famous personality name he bears.

Toscanini Curtails Season As NBC Symphony Conductor

ARTURO Toscanini conducted *A* his last NBC Symphony broadcast of the season on Feb. 17, before a small audience in Carnegie Hall and a vast one on the airwaves. His suddenly curtailed series left hearers wondering if he was saying "Addio" instead of "A rivederci." Approaching his 84th birthday this month, the conductor has been in and out of the active list all season because of a knee injury suffered last year, and it was announced before this concert that he would not lead the two final events in his schedule. His first fall appearances had been cancelled, but it was thought that he would finish his season after returning on Jan. 27. Then he seemed in fine fettle for the benefit performance of Verdi's *Requiem*, except that he walked a little stiffly and occasionally gestured less imperiously than before with his left hand. But the announcement of the cancellation brought such hopes to an end. It was also learned that appearances in May for the Festival of Britain have been eliminated from the conductor's plans.

Requesting no applause from the small invited audience that gathered in the boxes and at the back of the parquet, and carrying on as if there were no such thing as finalities, the conductor seemed to ignore all considerations in the production of another fine orchestral program. He chose to play Debussy's *Prelude to the Afternoon of a Faun*, Respighi's *Fountains of Rome*, and Elgar's *Enigma Variations*. Any symbolic meaning that might be attached to any of these selections, especially the last, was left to the crystal gazers. Mr. Toscanini was bent on revealing their musical content alone, and he revealed it superbly, as is his wont. There was the usual fine-spun orchestral tone, the clarity and precision of design, and the sumptuousness of sonorities. Except for the announced circumstances and the unnatural quiet—it is extremely difficult for an enraptured audience to refrain from applause after a Toscanini performance—this seemed merely another Toscanini concert. But an aura of unhappiness and frustration

pervaded the occasion, and we were left to wonder if, after all, we had heard the final concert by this great master. Until we know, however, the less speculation the better. The future is as great an enigma as Sir Edward's variations.

For the final two concerts of Mr. Toscanini's scheduled stint, Bruno Walter and Wilfred Pelletier took over. Helen Traubel and Joseph Szigeti were soloists.

—QUAINTE EATON

Festival Soloists Listed for Ann Arbor

ANN ARBOR, MICH.—Charles A. Sink, president of the University Musical Society, has announced the roster of artists who will appear in the society's 1951 May Festival, which will open here on May 3 in Hill Auditorium. As usual, the Philadelphia Orchestra will perform in the six programs. On the evening of May 3 Artur Rubinstein will be heard in one of the Chopin piano concertos. The following night Verdi's *Manzoni Requiem* will be sung by the Choral Union, with Eileen Farrell, Blanche Thebom, Coloman de Pataky, and Oscar Natzka as soloists.

Tossy Spivakovskiy will play the Sibelius Violin Concerto in the afternoon concert on May 5, and Risé Stevens will be the soloist that night. On the afternoon of May 6 the program will include a Prokofiev piano concerto, with William Kapell as soloist, and the American premiere of Constant Lambert's *Summer's Last Will and Testament*, with Mr. Natzka as the bass soloist. The festival will close that night, with Patrice Munsel as the solo artist.

—HELEN MILLER CUTLER

Maria Stoesser Plans German Tour

Maria Stoesser will give 25 recitals in the American zone of Germany, under the auspices of the Office of the United States High Commissioner, during April.

Musical America

(Founded 1898)

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Telephone: Circle 7-0520 Cable Address: MAUMER
Subscription Rates: United States and Possessions, \$5 a year; Canada, \$5.50; Foreign, \$6. Single copies, 30 cents.
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A Great Artist Bids Her Public Farewell

WHEN Lotte Lehmann told the audience at her Town Hall recital in New

York, on Feb. 16, that she was bidding her public farewell, people burst out with "No! No!", and many left the hall in tears. No artist of our time has been closer to her listeners and none has won a more enduring place in the affection and esteem of the music public. Mme Lehmann sang the part of the Marschallin in Strauss's *Der Rosenkavalier* for the last time at the Metropolitan Opera on Feb. 23, 1945. It was a role that had in a sense belonged to her for many years, as Melisande belonged to Gurdien, and Boris to Chaliapin. Never were drama and reality more closely linked than in this farewell performance. As Mme. Lehmann portrayed the anguish of the Princess before her mirror, in the realization that she must give up Octavian, she also conveyed the feeling of the performing artist, who knows that one day he must give up his battle for immortality, and subsist on memories.

After that performance, a crowd of admirers (among them several of the leading singers of the Metropolitan) stayed on to recall her again and again, and on that occasion, too, many wept. For Mme. Lehmann always gave so much of herself that she made her operatic roles and her song interpretations live in the imaginations and memories of her audiences. One feels that one has known her, as one has known the great composers and writers, in an impersonal but yet intimate way. Only to authentic genius is it given thus to transcend personal barriers and to communicate to the world the most precious and hidden elements of the personality.

Everyone who has heard Mme. Lehmann in opera or in recital has favorite moments to recall. Her gesture of horror, as she sang to Octavian of the relentless disintegrating power of time, in the first act of *Der Rosenkavalier*; the incredibly beautiful F sharp at the close of the act, at the phrase, "die silberne Ros'n"; the whispered confession of bewildered anguish in the third act, "gar nichts." These were consummate touches of interpretative communication that will never be forgotten by those who experienced them. Nor will the rapture of her expression as Elisabeth as she hurried into the Hall of Song in the Wartburg to sing *Dich teure Halle*, the tenderness of her Elsa, or the freshness of her Sieglinde fade in memory.

Mme. Lehmann's lieder recitals through the years brought an inexhaustible wealth of psychological and musical perception to her audiences. Her impish humor in Wolf's *Elfenlied*; her mischief in Brahms's *Therese*; her rapture in Schumann's *Frauenliebe und Leben*; her superhuman tragic power in Schubert's *Winterreise*—each revealed facets of an amazingly versatile personality. The voice itself was superb—warm, rich in overtones, and fully developed as an expressive instrument.

Mme. Lehmann still sings so beautifully that her retirement is a precaution rather than a surrender to the serious deterioration of her powers. She has declared that she feels that she "deserves to take it easy" after 41 years of singing, and she is unquestionably right. But those of us who have come to regard her recitals as an integral part of our musical lives have suffered a grievous loss. We can only wish her a long and deservedly happy retirement. She

has promised to teach, and in this way she will remain, indirectly at least, in contact with the musical world of which she has been for a generation one of the most distinguished ornaments.

Patrick Hayes Presents A Plea for Tax Reduction

THE following statement, made before the Ways and Means Committee of the House of Representatives on March 17, 1951, by Patrick Hayes, Washington, D. C., concert manager and former president of the National Association of Concert Managers, is printed here because of the vital importance of the tax question to all non-profit musical institutions:

"I urge the Committee to consider an immediate, across-the-board, reduction in the admissions tax from twenty to ten per cent. When this is done, I recommend favorable consideration for complete tax exemption under the admissions tax laws for non-profit corporations, associations, and societies devoted to cultural enterprises, specifically in the fields of music and theatre.

"There is more than a tax question involved here. The end may be in sight for many cultural institutions in America, and for many entrepreneurs in the field of music and theatre. High costs of operation beset cultural enterprises as they do general business operations. General business, however, pays taxes out of profits—there are profits from which to pay taxes. But in cultural enterprises there is either no profit at all, as is the case with civic, non-profit organizations; or there is a very small margin of profit in the business of a concert bureau, for example. The question is posed whether the government wishes to take a stand in favor of encouragement of cultural enterprise by tax relief, or not. I urge that the government take the step in favor, by a reduction from 20 to 10 per cent, and exemption of non-profit organizations.

"I recommend that this be done now, in this time of stress in our national life. The people need, in times like these, good music and good theatre. Unfortunately, in the admissions tax program of the last war, music and theatre were lumped in with the list of luxuries on the one hand, and matters like transportation and communications on the other. Music and theatre are not luxuries. The presentation of music and theatre has never become a source of real profit, as we know profits in other fields of endeavor. Even the occasional Broadway hit is offset by several financial failures, each of which may represent the best in theatrical art. No symphony orchestra can ever make money, any more than an art gallery or university can make money."

"This appeal I make is two-fold. On the one hand, I emphasize the need for tax relief, and the demonstration by the government of a policy of encouragement of cultural enterprise. On the other, I make this appeal in behalf of those who pay the tax—the people, millions of Americans, who pay this direct tax on admissions to any place where there is a musical or theatrical event. Tax relief will serve as an incentive to the people to attend and participate more often at such events. Ordinarily, tax relief would mean a profit cushion for a business. Here it means getting rid of a serious deterrent; the admissions tax interferes with doing business in the first place."

Musical Americana

FOR the benefit of the Free Milk Fund for Babies a performance of *La Bohème* will be given on March 30 at the Metropolitan Opera, in which **Victoria de los Angeles** will make her first American appearance as Mimi. **Astrid Varnay** has signed an exclusive recording contract with Remington Records, which now has **Edward Kilenyi** as its musical director. Maria Augusta Trapp's book about the **Trapp Family Singers** has been voted the "outstanding non-fiction book of the year" by the Catholic Writers Guild of America.

Western Reserve University has awarded an honorary degree of Doctor of Music to **George Szell**. **Jean Babilée** and **Nathalie Philippart** will make their American debut with Ballet Theatre during its season at the Metropolitan Opera House beginning April 9. **Frances Magness** played the opening program, on WNYC on Jan. 20, of a month-long Jewish Music Festival. **Efrem Kurtz** has been re-engaged for two years as conductor of the Houston Symphony.

Two appearances with the Boston Symphony marked the beginning of **Pierre Fournier's** 1950-51 American tour. He was also soloist with the Cleveland Orchestra, the Chicago Symphony, the Los Angeles Symphony, and the Little Orchestra Society, besides giving recitals. **Leopold Simoneau** has been engaged for 21 opera performances at Glyndebourne and Edinburgh next summer. Leading soprano roles in eight operas have been sung by **Joan Hammond** with the Covent Garden and Sadler's Wells opera companies and in BBC opera broadcasts this season.

Yehudi Menuhin will pay his first visit to Japan next September to play thirty concerts there. Having completed a series of eighteen concerts in Italy, **Artur Rodzinski** returned to conduct in Montreal and Los Angeles. **Nikolai Lopatnikoff**, composer and professor of music at Carnegie Institute of Technology, was married to Mrs. Sara Henderson Hay Holden on Jan. 27.

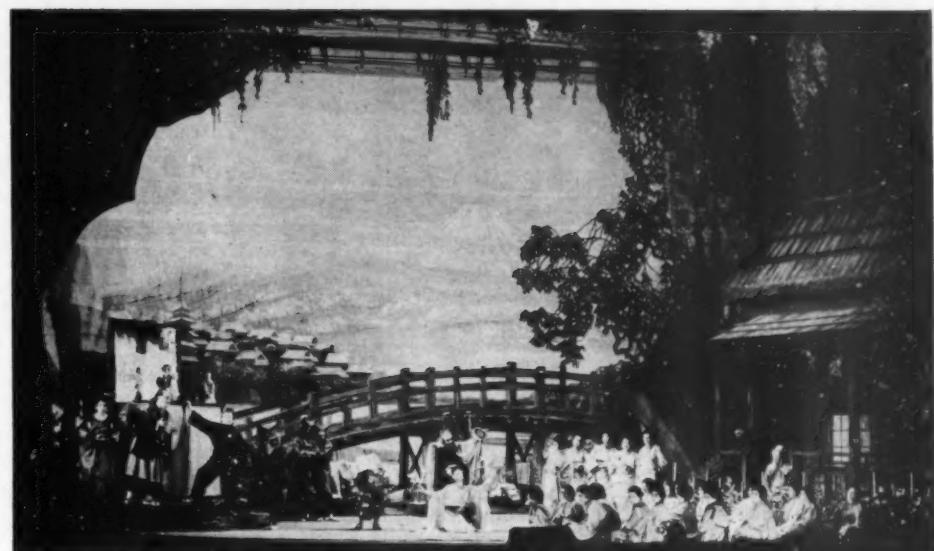
Joseph Schuster, who appeared in seven European countries last fall before returning to the United States, has been engaged to play at the Festival of Britain. After her first tour of this country **Suzanne Danco** will make her only New York appearance this season in a Town Hall recital on April 16. During his initial tour of Israel in May and June, **Claudio Arrau** will fill ten engagements with the Israel Philharmonic, **Paul Paray** conducting, and will give six recitals. **Dorothy Sarnoff** has a lead role in the new **Rodgers and Hammerstein** musical show, *The King and I*. **Janos Starker** has replaced **Janos Scholz** as cellist with the Roth Quartet, whose other members are **Peri Roth**, **Jeno Antal**, and **Nicholas Harsanyi**.

The Bruckner Society of America has awarded the Gustav Mahler Medal of Honor to **Fritz Mahler** for his efforts to create a greater interest in the composer's music. **Marilyn Cotlow** was required to dance as well as sing when she recently appeared with the Tulsa Opera Club in a production of *Irene*. In February **Alfredo Antonini** was guest conductor with the Toronto Symphony, and he conducted a concert at the Brooklyn Academy of Music for St. John's University in which **Licia Albanese** was the soloist.

The Cleveland premiere of **Gian Carlo Menotti's** Piano Concerto was given by **Eunice Podis** with the Cleveland Orchestra, **Rudolph Ringwall** conducting. **Nadia Koutzen** left for her second European concert tour at the end of January. On Feb. 11, **Arline Carmen** gave a recital at the Phillips Gallery in Washington.

Beverly Somach celebrated her sixteenth birthday on Jan. 17, when her gifts included a large collection of violin literature. When **Steven Kennedy** sang a recent recital in Corpus Christi, Tex., his accompanist, supplied by Accompanists Unlimited, was Vice-President Alben Barkley's mother-in-law. The baritone has been re-engaged by the Pittsburgh Symphony for repeat performances of Ravel's *L'Enfant et les Sortiléges*, on April 6 and 8 under **Victor de Sabata**. **Cornelius van Vliet** gave the American premieres of works by **Willem Pijper** and **Heinrich Werkmeister** in a cello recital at the University of Colorado on Feb. 26.

Fritz Jahoda, **Otto Deri**, and **Rachael Weinstock** have formed the New York Trio, which will make its debut on April 13 at Times Hall. Two appearances were made by **Toba Brill** as soloist with the Indianapolis Symphony in January. **Alfred R. Wiggins**, formerly of Cleveland, Chautauqua and Tucson, is now located in Santa Barbara, Calif. **Erich Arnold**, light-opera tenor of the Vienna Staatsoper who has been in America for several years, was recently recalled to the Austrian capital to fill a six-month engagement.



The puppet scene in the first act of Mascagni's *Iris*, revived at the Metropolitan Opera House in 1931. The Japanese setting was designed by Joseph Novak, the costumes by Yuji Ito and Mr. Novak.

WHAT THEY READ TWENTY YEARS AGO

All Music Good at Seventy

Approaching the span of three-score and ten, Charles Martin Loeffler, Alsatian by birth, but long domiciled in America, hails jazz as "the greatest renovating force of the present age." And he practices what he preaches. Did he not write an excellent piece of pure jazz [sic.] for Leo Reisman's orchestra? To mark his seventieth birthday, he was asked to write a work for chorus and orchestra especially for the dedication concerts of Severance Hall, the new home of the Cleveland Orchestra.

Gala Opening

One of the most brilliant audiences which has ever attended a musical event in Cleveland assembled to hear the dedicatory concert in Severance Hall on Feb. 5. This is the hall given to the Cleveland Orchestra through the munificence of its president, John L. Severance. The orchestra, in fine form, under the baton of Nikolai Sokoloff, who has labored untiringly for the past thirteen years to make the Cleveland Orchestra the admirable symphonic body it is, gave superb performances of Brahms's First Symphony, the Bach-Goedike Passacaglia and Fugue in C minor, and, as a novelty, a new work entitled *Evocation*, by Charles Martin Loeffler.

American Work in Premiere

Peter Ibbetson, Deems Taylor's three-act opera founded on the Du Maurier novel of the same name, had its world premiere at the Metropolitan on Feb. 7. . . . It shows a marked advance over Mr. Taylor's *The King's Henchman*, but lacks both the charm and originality of the ballet, *A Kiss in Xanadu*.

A Voice Now Stilled

"People must make their own music again or music is lost!" This is the opinion of Harold Bauer, who during some years of a busy career as a favorite concert pianist has had considerable opportunity to observe musical conditions both here and in Europe. "People have lost the art of social communication with each other," says Mr. Bauer. "Something must be done to bring that back, and music undoubtedly provides one of the most agreeable and rewarding means of doing it."

Early Insult

Maurice Renaud was asked which opera score he would keep if all others had to be destroyed. "I should keep a mediocre one so that new writers should not be discouraged," he replied. (1911.)

Beginning of an Honorable Record

The New York Philharmonic-Symphony has engaged Bruno Walter as guest conductor for seven weeks of the coming season. Mr. Walter visited the United States previously as guest conductor of the New York Symphony in 1923-24 and 1924-25.

A Revival and Coming Novelties

Iris, Puccini's tragic opera, was revived at the Metropolitan after an interval of more than fifteen years. In the cast were Elisabeth Rethberg, Beniamino Gigli, Giuseppe de Luca, Ezio Pinza, Santa Biondo, Pearl Besuner, and Giordano Paltrimeri, Vincenzo Bellezza conducted. . . . Weinberger's *Schwanda*, the Bag-Pipe Player, is listed for the coming season, as Mr. Gatti-Casazza's first novelty. The other new productions will be Hanson's *Merry Mount*, a world premiere; Offenbach's *La Belle Hélène*; *Boris*; *Tannhäuser*; and *Lakmé*.

A Legal Battle Won

The teaching of music is a profession, not a "business, trade or industry," and a music teacher may continue to give lessons in New York residential sections, according to a decision handed down by Judge Frederick E. Crane of the Court of Appeals in Albany. This decision reversed those of lower courts in the case of Wager Swayne Harris, New York voice teacher, who had been convicted on the charge of violating a zoning law of New York City by giving vocal instruction in his home, which is situated in a "residential" district.

One Part True

Here is a bit of gossip which will delight all music lovers. The Metropolitan is seriously considering reviving *Boris Godounoff*, not the Rimsky version, but the original one by Moussorgsky. The magnificent Ezio Pinza will have the title role. . . . Speaking of Don Giovanni and the disappointment caused by Mr. Pinza's characterization, which was found wanting in that very elegance he has exhibited so notably in other roles, one has told me that he was not permitted to follow out his own conception of the role. (*Mephisto's Musings*.)

On The Front Cover:

LEONARD WARREN, a New Yorker by birth and a graduate of Columbia University, did his first professional singing as a member for three years of the Radio City Music Hall glee club. With the Metropolitan Opera Company he appeared in his initial role, Paolo in *Simon Boccanegra*, on Friday, Jan. 13, 1939. Since that time he has been heard in over twenty works, including the title roles of *Simon Boccanegra*, *Rigoletto*, and *Falstaff*, and he created roles in the New York premiere of Gluck's *Alceste* and the world premiere of Menotti's *The Island God*. He has appeared in opera in other United States cities and in Rio de Janeiro, Buenos Aires, Puerto Rico, Montreal, and Mexico City. During his annual concert tours he has sung in recital and with orchestra. He has made numerous broadcasts and has recorded for RCA Victor. (Photograph by James Abresch, New York.)

RECITALS

(Continued from page 10)

denominators—extraordinarily skillful writing for the instruments and rhythmically exciting syncopated figures. Mr. Dahl's music seems to go no further than that, and the result is a mixture in which fast passages have vigor and motor propulsion and slow passages, depending as they do almost entirely on clashes of instrumental colors, tend to become static. The Françaix quintet, on the other hand, keeps moving throughout its four movements, carried along by a musical line that is bright, airy, and playful.

—A. B.

Gregor Piatigorsky, Cellist Carnegie Hall, Feb. 7

Gregor Piatigorsky returned to New York after a three-year absence from local concert halls. He offered a program that was well divided between classical and contemporary works. The modern part included Aaron Copland's arrangement of the Waltz and Celebration from his ballet, *Billy the Kid*; Milhaud's Cello Concerto No. 1; Debussy's Sonata; Ravel's *Pièce en Forme de Habanera*; Stravinsky's Adagio, Allegretto grazioso and Presto; and Bloch's Prayer. The Copland transcription, dedicated to Mr. Piatigorsky, had its first New York hearing. The classical portion of the program was made up of Schumann's Fantasiestücke, Op. 73 and Bach's Suite in C major, for cello alone.

The recital opened with Schumann pieces. Mr. Piatigorsky played them with a big, luscious tone and with technical bravura. He treated rhythms capriciously, however, and he changed the volume of tone and the level of dynamics so often that the effect, like that of an overuse of the swell pedal on the organ, was in the end wearying. Ralph Berkowitz, the pianist, remained discreetly in the background, which was a mistake, since the piano part of these works is quite as important as the cello part. It was in Milhaud's expertly written concerto that Mr. Piatigorsky was at his best. Even with the orchestra score reduced to a piano part the work is effective; the cellist made the most of the time-honored devices of virtuoso display, refreshingly restated in a modern harmonic and melodic idiom.

Mr. Copland's music from *Billy the Kid* does not arrange well for cello and piano. The dance of the Mexican girl goes well enough, but the Celebration loses most of its zest and rhythmic power. Mr. Piatigorsky played the arrangement brilliantly, as he did the Stravinsky piece, which is also a sort of potpourri and not a very good one at that. Bloch's Prayer, performed in honor of the composer's seventieth birthday, brought out the astonishing volume and color range of Mr. Piatigorsky's tone. He was cordially welcomed, and added several encores at the close of the program.

—R. S.

Edith Eisler, Violinist Times Hall, Feb. 7 (Debut)

Edith Eisler proved to be a violinist of serious intent, well-trained and technically skilled. She had nimble fingers and a strong bow arm, and she was able throughout her program to do justice to both elaborate figurations and long-spun cantilenas. In spite of these qualifications, however, Miss Eisler's readings wanted in breadth and genuine animation.

The violinist's program, in which she was assisted at the piano by Alice Shapiro, included works by Beethoven, Schubert, Tartini, Dvorak and Stravinsky. Three new works—a Gigue by Berthold Goldschmidt and Lullaby and Marcia Barbara by Franz Reizenstein—rounded out the list.



Gregor Piatigorsky Aaron Rosand

Lack of tonal variety prevented Miss Eisler from attaining the musical distinction which, in view of her technical prowess, should have been her due. An approach all caution and calculation did much to dull the edge of Miss Eisler's natural communicative powers.

Goldschmidt's Gigue is a diatonic product whose mosaic texture is made up of irregular rhythmic and melodic motifs, while the Reizenstein works are derivative encore pieces without thematic selectivity.

—J. S. H.

Aaron Rosand, Violinist Town Hall, Feb. 9

Aaron Rosand, young American violinist, offered four musical staples and one novelty in his second Town Hall recital. The program listed Beethoven's Sonata in C minor, Op. 30, No. 2; Brahms's Sonata in A major, Op. 100; Wieniawski's Concerto in D minor; Mr. Rosand's version of the Bizet-Sarsate Carmen Fantasie; and Robert Russell Bennett's Theme and Variations.

Mr. Rosand's performance of the Wieniawski concerto was superb in every respect. Here were faultless technique, tones of ringing vibrancy, meticulous and expressive phrasings, and unassailable taste. The readings of the sonatas tended to be more correct than moving, since the violinist and his wife, Eileen Flissler, pianist, seemed to fall just short of revealing the organic structure of each work. The Beethoven Adagio cantabile, however, was singularly impressive for the clean simplicity and real sensitivity of its presentation.

Bennett's Theme and Variations was given its first performance in 1949 by Mr. Rosand and the Louisville Orchestra, which commissioned it. In this performance—its first in New York—the orchestral part was played on the piano. The composition is a pleasantly unpretentious one that should bear repetition. One variation borrows the broken-octave bass pattern from the Air of Bach's Suite in D, and other variations are occasionally reminiscent of the composer's jazzy Hexapoda, but these derivations do not keep the work from being stylistically consistent. Mr. Rosand and Miss Flissler played it enthusiastically and convincingly.

The Carmen Fantasie got the kind of virtuoso treatment that appeared to satisfy its admirers.

—A. H.

William Masselos, Pianist Town Hall, Feb. 10, 3:00

William Masselos, one of the most intellectually distinguished as well as one of the most sensitive and brilliant of our younger pianists, can always be depended upon for an absorbing program. He began this recital with a fascinating work called Achtamar, by Alan Hovhaness, a largely monophonic composition that imitates the melodic elaborations of Armenian folk song very successfully in terms of piano sonority. The four Scarlatti sonatas that followed were played with the utmost delicacy of touch and finish of phrasing. Mr. Masselos gave satisfying interpretations of Brahms's Capriccio in F sharp minor, Ballade in B minor, Intermezzo in E flat minor, and Capriccio in D minor. He played the F sharp minor Capriccio

a little pallidly, but imaginatively; in the other works he was equally happy in the introspective and in the bravura episodes. His approach to Chopin's B flat minor Sonata was tasteful, but his playing was both nervous and brittle in the first movement and the Scherzo, and he let the mood of the funeral march sag before the end. This sonata might well be retired for a few years, anyway.

Busoni's Sonatina Seconda is a turgid, obviously contrived piece that scarcely rewards the pianist for the labor needed to master its technical difficulty. It was interesting to hear it, however, in so expert a performance. Ben Weber's Suite Op. 27 (1948) in the twelve tone idiom is a clearly organized and effective if not very communicative work. Mr. Masselos repeated it, and it sounded even better the second time. Of the four movements, the final presto is the most immediately telling because of its contrapuntal appeal and rhythmic drive. Dane Rudhyar's Granites, Sections 1, 4, and 5, are loud, rather chaotic studies in piano sonority that sound dated and pointless. Mr. Masselos played them devotedly, and added Chopin's Polonaise in F sharp minor, to round out the program with a tried-and-true bit of fare.

—R. S.

Festival of Jewish Arts Carnegie Hall, Feb. 11

Jacob Weinberg's oratorio *Isaiah* was the principal work of the eleventh annual Festival of Jewish Arts sponsored by World Brotherhood and the National Conference of Christians and Jews. Under the direction of Karl Adler the oratorio was sung by the chorus of the Extension Division of the City College of New York, Mary Graham, contralto, and Manfred Hecht, baritone. Alexander Richardson was at the organ. The program also included a group of Israeli songs sung by Mr. Hecht; Yehudi Wyner's Sonata for Clarinet and Piano, played by David Jarcho, clarinetist, and the composer; and two dances by members of the Dance Workshop of the Jewish Theological Seminary.

—N. P.

New Music String Quartet McMillin Theater, Feb. 10

The feature of the New Music String Quartet's opening program in its series of three devoted to contemporary chamber music was the first New York performance of Milhaud's Quartet No. 6, in G (1922). Not profound, perhaps not important, this quartet is altogether winsome none the less. Milhaud pours some charming ideas into a mold of a kind of Clementi-sonatina variety, with little development in its concise three movements. A broad, restless, folk-like melody keeps the first movement going. A faintly sentimental slow movement follows, and the work is capped off by a dashing little finale. All this takes nine minutes, every second of which is a delight.

Sessions' Quartet in E minor (1936); Webern's Quartet, Op. 28 (1923); and Stravinsky's Concertino (1923) were the other works in the nicely varied program. The members of the quartet—Broadus Erle and Matthew Raimondi, violinists; Walter Trampler, violist; and Claus Adam, cellist—played every work with the sensitivity and spontaneity for which their interpretations of contemporary music are well known.

—A. B.

Artur Rubinstein, Pianist Carnegie Hall, Feb. 11

In his first recital of the season Artur Rubinstein offered an all-Chopin program. He was completely in the vein, and the entire evening was a chain of consummate performances. It is much more difficult to write interestingly and informatively about a perfect achievement than about an imperfect one. For when an interpreter has so fully mastered all



Artur Rubinstein William Masselos

technical problems and plays with such poetic fancy and searching insight as Mr. Rubinstein revealed in this program he produces a sense of finality, of overwhelming simplicity that leaves nothing really to be said.

The recital opened with the Polonoise-Fantaisie, which Mr. Rubinstein played almost as if he were improvising, with a freedom of movement and freshness of conception that reminded me of Josef Hofmann's incomparable Chopin interpretations. The two mazurkas that followed were as tonally exquisite as they were rhythmically heady. Shimmering tone colors, phrasing as supple as that of the human voice, and the keenest sensibility made the D flat Nocturne sound like a newly-discovered work. Even the B flat minor Sonata was absorbing, so passionately did Mr. Rubinstein play it, with a ghostly lightness in the macabre finale that awakened memories of Cortot. The E major Scherzo, two études, the Ballade in A flat, Berceuse, and Scherzo in C sharp minor completed the program. In the E major Scherzo and the Berceuse Mr. Rubinstein flouted the commonly accepted axiom that the piano cannot sing. And the C sharp minor Scherzo, which he used to rush through in rather superficial virtuoso fashion, had become a noble conception in which every bar had its full significance. Even the precipitate left-hand octaves in the final passage were firmly accented and controlled. Among the encores was the Liszt Valse Oubliée, unforgettable played, in contradistinction to its title.

—R. S.

Erna Berger, Soprano Town Hall, Feb. 11, 3:00

The second in Erna Berger's series of three recitals was largely devoted to lieder by Brahms, Wolf, and Strauss, with the last composer's Brentano Cycle furnishing a final group that was all but unknown to New York audiences. After opening her program with *Nun beut die Fleur* (With Verdure Clad), from Haydn's *The Creation*, the Metropolitan Opera soprano turned her attention to an unfamiliar bit of Schubert—*Didone*, which, although it appears in lists of his compositions as a song, turned out to be a concert aria in classic style. Then came a Brahms group (*Lechengesang*, *Geheimnis*, *Es träumte mir*, *Wir wandelten*, and *Immer leiser wird mein Schlummer*), a Wolf group (*Verborgenheit*, *Morgentu*, *Zitronenfalter im April*, *Nixe Binsefuss*, *Das verlassene Mägdelein*, and *Die Spröde*), and the Strauss cycle.

Miss Berger sang all of these with the technical skill, the unwavering musical security, and the good taste that has characterized her singing since she made her debut here last season. Interpretatively she found her most rewarding material in such songs as *Wie Melodien zeiht es mir*, *Geheimnis*, and most of the Wolf group. Here the accuracy and musicality of her singing were delightful and the implications of the songs fully realized. Her interpretations of *Immer leiser wird mein Schlummer* and *Verborgenheit*, however, unimpeachably tasteful though they were, did not communicate very much more than the emotional facts.

During the Brentano Cycle the listener could not suppress speculation

(Continued on page 18)

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RECITALS

(Continued from page 16)

tions as to just what sort of voice Strauss intended it for. The six songs, composed in 1919 and numbered Op. 68, stand, together with the Six Songs of Shakespeare and Goethe, composed in the same year, as Strauss's first such productions since the six songs of his Op. 56, composed thirteen years earlier. The intervening period, which saw the production of Elektra, Der Rosenkavalier, Ariadne auf Naxos, and Die Frau ohne Schatten, left its mark, for these songs are composed in floridly dramatic, operatic style, with fearlessly orchestral accompaniments. A voice that could make the heavy climaxes and at the same time negotiate the Zerbina-like coloratura would be a rarity in any age, and it is to Miss Berger's credit that she made the shape and content of them clear while so sturdily surmounting their difficulties. The most immediately rewarding of the six was, to this listener, Als mir dein Lied erklang, in which the melody and text sparkle over an accompanimental figure that would have graced the finest pages of Der Rosenkavalier. Edwin McArthur furnished discreet, musicians generally accurate accompaniments.

—J. H., JR.

ISCM Concert McMillin Theater, Feb. 11

With the exception of Carl Ruggles' Evocations, every work on this program of the International Society for Contemporary Music was new and atonally oriented. Edward Cone's Triptych, and Milton Babbitt's The Widow's Lament in Springtime were heard for the first time in New York; and four songs by Morton Feldman, Marc Wilkinson's Three Pieces for Cello and Piano, George Perle's Sonata for Piano (1950), and Meyer Kupferman's Chamber Symphony received their first performances.

The most distinguished work of the evening was also the shortest. Mr. Babbitt's setting (for voice and piano) of a William Carlos Williams text was the only work that never sacrificed beauty of sound to newness of sound. Brief and unpretentious, it establishes its mood expressively and with a fluent control of the idiom, and never loses its sense of direction. Mr. Perle's sonata, which seems to adapt Hindemithian motor force to the atonal manner, creates a sharp sense of urgency in its frenetic progress, although its two movements do not arrive at a really comfortable resolution. Mr. Kupferman, in his four-movement symphony, maneuvers nervous little figures through a great deal of hustling and bustling, but, on first hearing at least, they do not seem to arrive at any significant destination. Mr. Cone's three songs on poems by John Berryman treat neither the voice nor the piano with particular distinction. Mr. Wilkinson's Three Pieces wander rather aimlessly, but not without striking an intense note or two. Mr. Feldman's settings (for voice, cello, and piano) of texts by e. e. cummings are best dismissed as unsuccessful experiments in dissociated tones.

A first-rate company of musicians contributed excellent performances. The list included Irene Rosenberg, John Cage, Jack Maxin, Lalan Parratt, Jacques Monod, and George Perle, pianists; Marianne Weltman and Bethany Beardslee, sopranos; Seymour Barab, cellist; and Daniel Saidenberg, conductor.

—A. B.

American Music Festival Hubbard Auditorium, Feb. 12

In the second public concert of WYNC's twelfth annual American Music Festival, at the Manhattan School of Music, special interest cen-

tered on the first performance of Carl Ruggles' Men and Mountains, in a revised version completed this year. The program, which also included Dai-Keong Lee's Overture in C; choral works by Vincent Persichetti, William Bergsma, and Granville English (including the first performance of Mr. English's De Promise Lan'); and John Alden Carpenter's Concertino for Piano and Orchestra, in which Joseph Seiger was the admirable soloist, was broadcast from Hubbard Auditorium. Harris Danziger led the student orchestra, and the choruses were conducted by Darrell Peter and Hugh Ross.

Mr. Ruggles' Men and Mountains is a work of savage intensity, which on the surface seems merely to present piercing dissonant combinations, to dissolve them, and to build them up again. But below the surface of his granitic chord-blocks there is an immense irony and an immense pity which exert an almost unbearable force. Reorchestration and a new coda constitute the most important of the composer's revisions, which are otherwise mainly concerned with minor inserts here and there. The work was repeated at the end of the program. On second hearing, it lost none of its emotional impact. Indeed, its grandeur and eloquence of spirit were all the more striking, for the attention could now detach itself from surface considerations.

—A. B.

American Music Festival Town Hall, Feb. 12

The twelfth American Music Festival of New York's municipal radio station, WYNC, opened with a concert in Town Hall on the afternoon of Feb. 12. The concert was the first of more than 75 special programs scheduled to be broadcast. Seymour N. Siegel, director of radio communications, introduced Mayor Vincent R. Impellitteri, who praised the officials of the station for their assiduity in planning the complex schedules and programs for the festival. He also spoke of the cultural benefits to composers and to the public arising from such festivals of American music.

The program was made up of choral music, solo songs, and two trios for flute, cello, and piano. William Johnson conducted the Collegiate Chorale in Randall Thompson's Alleluia; Samuel Barber's Let Down the Bars, O Death; William Schuman's Credo; and William Dawson's arrangements of My Lord, What a Mourning, and Soona Will Be Done. Helen Thigpen, soprano, accompanied by David Allen, sang a group of songs by Howard Swanson—Second Prelude, The Valley, The Negro Speaks of Rivers, Still Life, Night Song, The Junk Man, and Joy. The Helmi Trio, made up of Mildred Hunt Wummer, flutist; Livis Manucci, cellist; and Helmuth Wolfe, pianist, gave the world premieres of two trios dedicated to the ensemble by Hugo Kauder and by Robert Russell Bennett. Robert Weede, baritone, sang Gustave Klemm's Open My Eyes to Beauty, Ernest Charles's Save Me, O God, Jacques Wolfe's Red River Valley, and William Grant Still's Plain Chant for America.

With due gratitude to station WYNC for presenting these festivals, I must admit that this opening concert was a dispiriting example of program making and musical organization. If American music offered nothing more stimulating than most of the works on this program, it would be in a very sad state indeed. The choral works were sturdy, well-written pieces, which for the most part were already familiar. Miss Thigpen and Mr. Allen performed the Swanson songs expertly, but so long a group of them only served to reveal their poverty of thematic material and lyric concentration.

Kauder's Trio is an aimless, endlessly repetitious work whose modal flavor seems a mannerism rather than



SCHUMANN FOUNDATION CONCERT

In the first of a series of three programs it is presenting in Rochester, the Schumann Memorial Foundation presented the Mannes Trio. The members of the trio—left to right, Bronislav Gimpel, violinist; Lui gi Silva, cellist; and Leopold Mannes, pianist—are shown with Edward Dickinson, executive secretary of the Schumann Memorial Foundation

a natural element. The folksy sections, which reflect the influence of Copland, do not quite come off, either. Bennett's Trio begins in an impressionistic style and ends with pseudo-jazz, without ever establishing an individual form or texture. The introduction, marked *Moderato Misterioso* in 12 Tone Style does not resemble any twelve-tone music I have ever heard before. The Helmi Trio, a capable group that made its first public appearance on this occasion, deserves credit for encouraging composers to write for an unusual combination. Let us hope that it fares better with its next novelties.

Why Mr. Weede chose to sing four encore songs, one after another, all of them trite and embarrassingly commonplace, I do not know, unless it was to attract the applause of the audience, which he received in abundance. Future programs announced for the festival are stronger and better balanced. Even if the start was a little lame, the project itself is wholly admirable. The artists also deserve credit for their services.

—R. S.

Lawrence Chaikin, Pianist Times Hall, Feb. 13 (Debut)

Lawrence Chaikin did his most persuasive playing in MacDowell's Marionettes, a set of eight charming salon miniatures. The 21-year-old American pianist also played Mozart's Fantasie in D, K. 397; Schumann's Allegro in B minor, Op. 8, and Romance in F sharp major; Prokofieff's Sonata No. 7; Chopin's Ballade in G minor; and Debussy's Poissons d'Or, Hommage à Rameau, and Masques.

Throughout his program Mr. Chaikin disclosed a creditable technique as well as a healthy respect for the works he played. Only the MacDowell pieces, however, gave any indication that the pianist could achieve much in the way of tonal variety. The first and last movements of the Prokofieff sonata moved along energetically enough, but were somewhat wanting in incisiveness.

—A. H.

Walter Hautzig, Pianist Town Hall, Feb. 12

Since his last New York recital, in 1948, Walter Hautzig has taken a two-year sabbatical from his concert tours for further study. Last fall he resumed his public appearances with recitals in Europe and Israel. His return program in New York offered the Marcello-Bach Concerto in D minor; Hindemith's Second Sonata; Beethoven's Sonata in C minor, Op. 111; six Chopin etudes;

and Schumann's Carnaval. A sensitive musical intelligence, served by a generally adequate technique, was evident in the pianist's playing. It was sustained and fully projected throughout the Carnaval and the Hindemith sonata. The vignette-like episodes of the former were fancifully conceived, in their alternately poetic and playful moods; the tone was warm and carefully colored; and rubatos were tastefully used. In its way the Hindemith work was equally well realized, being vigorous, direct, and formally clear. In a praiseworthy attempt to convey the introspective mood of the Beethoven sonata, however, Mr. Hautzig lapsed into tempos that became shapeless in their overdeliberation, and he seemed careless about details—phrases died away, and the intricate balances were not maintained. Five of the six Chopin etudes he essayed required a more exact and glittering technique than he could muster to make them interesting, while the Bach work was played in a dubiously romantic style, with excessive rubatos in the slow movement.

—R. E.

Shirley Treppel, Cellist Town Hall, Feb. 13

Suave tone, technical address, and musical awareness characterized Shirley Treppel's playing in her third New York recital. Her program had Beethoven's Sonata in A major, Op. 69, as the major work, and also included Reger's Suite No. 1 (unaccompanied); a Sonata in A minor, by Weber; and shorter works by Hindemith, Schubert, Fauré, Davidoff, Chopin, and Saint-Saëns. The young cellist was at her best in light works, such as the Weber sonata and a Schubert minuet. These she played with delicacy, charm, and a nice feeling for phrasing. She lacked, however, the intensity to encompass altogether convincingly the broad, sweeping line of the Beethoven sonata; and her performance of the Reger suite, while intelligent and tasteful, did not have the variety of color to make it more than moderately interesting. Milton Kaye was the able accompanist.

—A. B.

Sylvia Heschel, Pianist Town Hall, Feb. 15 (Debut)

Sylvia Heschel made her debut in an ambitious program that included Bach's Partita in E minor; Schumann's Sonata in F sharp minor, Op. 11; Mozart's Sonata in D major, K. 576; the first performance of Maxwell Powers' Theme and Variations; and items by Chopin and Stravinsky.

(Continued on page 20)

Philadelphia Group Revives Thais After Nineteen Years

Philadelphia

MASSENET'S *Thais* was given in Philadelphia for the first time in nineteen years when the Philadelphia Civic Grand Opera Company presented it in the Academy of Music on Feb. 27. Florence Quartararo sang the title role for the first time in her career. Martial Singher appeared as Athanael, Brooks McCormack as Nicias, and Nino Ruisi as Palemon. Smaller roles were allotted to June Natelson, Susan Yager, Vanna d'Oglio, Alice Engram, William Van Zandt, John Rossi, and John Lawler. Giuseppe Bamboschek conducted. Lucia Sandos and Honor McCulkin were soloists in the dreary ballet choreographed by William Sena.

As *Thais*, Miss Quartararo looked lovely, acted with as much reasonableness as the static and stilted libretto allows, and sang fervently. Much of the part lay beyond her vocal reach, however, for Massenet wrote the opera for the high soprano of Sybil Sanderson, and Miss Quartararo's voice ceases to function easily when it reaches G. Most of the high passages were strained, and many of them were off pitch; the closing scene, in particular, was too earthbound to suggest a soul in heavenward flight. Miss Quartararo's voice is so beautiful and so serviceable that her disqualifying difficulties with the top register are truly lamentable.

Mr. Singher was a noble and striking monastic figure. His diction was a model the rest of the cast would have done well to follow, and his musicianship was always apparent, even when his upper tones thinned out uncomfortably. Mr. McCormack was not able to cope with Nicias' music. Mr. Ruisi sang his few phrases sonorously. The production as a whole, taken in conventional terms, was acceptable, though the resources of the company permitted little in the way of pageantry. Mr. Bamboschek conducted efficiently, if without conspicuous sympathy for the somewhat attenuated score.

—CECIL SMITH

ON Feb. 14 the Philadelphia Civic Grand Opera Company gave *Carmen*, with Winifred Heidt in the title role. Miss Heidt, sans high notes, made a healthy and likable heroine. Her voice, as far as it went, was of the right sensuousness of timbre for the music, but the singer transposed all save one of the notes above F sharp to a lower choice. Neither Raoul Jobin nor Martial Singher were as communicative as they have been in the roles of Don José and Escamillo, and June Natelson was entirely inadequate in the Michaëla's demanding aria. Giuseppe Bamboschek was at his best in the orchestra pit.

Another performance of *Carmen* was given on Jan. 24 by the Philadelphia La Scala Opera Company, this time with Irra Petina. Slender and pungent, she made an efficient, ever active gypsy, charged with nervous energy. Her singing stressed accuracy rather than sensuousness of tone. Mario Berini, a little thin and wobbly at the top of his scale, was an experienced Don José, unusually fine in the last scene, and Stefan Ballarini sang Escamillo's music admirably. Lucio Evangelista made a lovely Micaela. Carlo Moresco conducted.

In the La Scala group's production of *La Bohème*, on Jan. 5, Giuseppe di Stefano was paired with Lucia Evangelista, an excellent Mimi. The couple gave the complete illusion of youth, Miss Evangelista singing with unusual control and many lovely pianissimo phrases, and Mr. Di Stefano relishing the high C of the first-act narrative and other expansive moments. The cast was further bol-

stered by the fine Marcello of George Chapliski, the Schaunard of Stefan Ballarini, and the well considered Colline of Valfrido Patacchi. Katherine Barlow's Musetta was neither better nor worse than most. Carlo Moresco was the capable conductor.

In February the company gave *Madama Butterfly*, in which Eleanor Steber sang her third stage performance as Cio-Cio-San—she sang the first two in the Hollywood Bowl. She had also been heard in a concert version here a few years ago. A rather stately Butterfly, she brought warmth and passion to singing that was always eloquent, and she acted the part with conviction, once past the early coyness of the first scenes. Her voice has never sounded more legitimately voluminous than during her second-act outpourings. George Chapliski was an excellent Sharpless, but the voice of John Gallo, the Pinkerton, was far too light for the torrential love duet. He coped more successfully with his brief music in the final act. Carlo Moresco's orchestral forces sounded in need of further rehearsals.

The Metropolitan Opera Company brought *Der Rosenkavalier* to Philadelphia on Jan. 9, with Helen Traubel, Erna Berger, Jarmila Novotna (as a last minute substitution for Risë Stevens), and Fritz Krenn. Miss Traubel sang with distinguished beauty of tone, although she looked very mature in the opening scene with Octavian. Mr. Krenn made a smiling booby out of Baron Ochs, with little variety of expression or gesture. He was vocally adequate, if hardly alluring.

Yehudi Menuhin appeared as soloist with the Philadelphia Orchestra on Jan. 5, playing the Brahms Violin Concerto. Alexander Hilsberg, the conductor, gave an excellent account of Brahms's Second Symphony.

On Jan. 12, Paul Paray, a musician totally unknown to Philadelphia, electrified the audience when he appeared as guest conductor with the Philadelphia Orchestra. His reading of Beethoven's Pastoral Symphony had moments of unforgettable beauty, transparency, and sense of relaxation, while his French pieces—Ravel's *La Valse*, Dukas's *L'Apprenti Sorcier*, and Faure's *Pelléas et Mélisande* Suite—were offered with unassailable authority.

On Jan. 19 Mr. Hilsberg again conducted. The Modinha (Prelude) to Villa-Lobos' *Bachianas Brasileiras* No. 1 proved of charm and interest. Jennie Tourel was the soloist in the



Florence Quartararo and Martial Singher rehearse for *Thais*

first of the orchestra's Pension Foundation Fund concerts at the Academy of Music on Jan. 22. She delighted her hearers with her versatility, sovereign musicianship, and secure vocalism. Saul Caston, former assistant conductor of the orchestra and now conductor of the Denver Symphony, led the program, playing Tchaikovsky's Fifth Symphony for all it is worth and supplying admirable and transparent accompaniments for the singer.

Mr. Caston was also guest conductor for the program on Jan. 26, in which a quasi-novelty, Hindemith's *Cupid and Psyche* Overture, was played.

Rudolf Firkusny was heard in a poetic account of Grieg's Piano Concerto with the orchestra on Feb. 2, under Mr. Hilsberg's direction.

In its third student concert, on Feb. 7, the orchestra played Copland's *A Lincoln Portrait*, with Walter Abel declaiming the lines nobly. Sara Lee Liss, mezzo-soprano, sang arias from *Werther* and *Carmen* with style and excellent diction, but her tones were veiled by a cold. Eugene Ormandy was conductor and commentator.

Rudolf Serkin played three piano concertos—Mozart's in D minor, Mendelssohn's in G minor, and Beethoven's in G major—with a fine demonstration of versatility and aplomb, in a concert for the benefit of the orchestral fund, with Mr. Ormandy as conductor, on Feb. 10.

On Feb. 13 Alexander Brailowsky, in excellent form, played Chopin's First Piano Concerto in the second Pension Foundation Fund concert. Mr. Hilsberg conducted.

The Israel Philharmonic appeared in the Academy of Music on Jan. 11,



After the Feb. 10 concert of the Philadelphia Orchestra, Harl McDonald presents Rudolf Serkin with a tractor. Peter Serkin tries the wheel

with both Leonard Bernstein and Serge Koussevitzky as conductors of this impressive organization. Odeon Partos' *Song of Praise*, for viola and orchestra, led by Mr. Bernstein, proved somewhat long and diffuse, with religious overtones.

The Boston Symphony, conducted by Charles Munch, with Nicole Henriet as soloist, gave a concert at the Academy of Music on Feb. 12.

Programs have been given here by Lubia Welitch, on Jan. 4; Aline van Berentzen, on Jan. 17; Patrice Munsell and Jan Peerce, in joint recital, on Jan. 18; the Junger Maennerchor, Leopold Syre, director, on Jan. 24; the Philadelphia Student Opera Company, a new group directed by Nino Ruisi, in which Rita Kolacz's beautiful soprano voice caused quite a stir, on Jan. 28; and the St. Olaf Lutheran Choir, on Feb. 6.

—MAX DE SCHAUENSEE

Blackfriars Group Presents New Work By Dai-Keong Lee

Open the Gates, a new music-drama by Dai-Keong Lee received the first of twenty-four scheduled performances on Feb. 22. It was presented as the annual Lenten production of the Blackfriars' Guild.

The libretto, by Robert Payne, is based, aside from the prologue to its three acts, on the Gospel story of the last days of Jesus, from the raising of Lazarus to the Ascension. The figure of Jesus is kept offstage, only the voice and the words being heard, without musical setting. With all the care and sincerity of librettist and composer this device makes for a number of static tableaux as the persons on stage listen devoutly. Indeed the whole character of the work is rather that of oratorio than music-drama. There is virtually no action and only the barest attempt at characterization, and this, as, for example, in the scene of the two soldiers before the tomb, seems to burst rather irreverently into the religious atmosphere.

Nor does Mr. Lee's music, at least in the two-piano version used for the occasion, provide any clue to the emotional responses of the various characters, although it is possible that in full orchestral dress the score would be relieved of a quantity of its rather pallid monochromaticism. The vocal lines, too, suffer from sameness, being cast throughout in an arioso-recitative style interrupted occasionally by rather half-hearted attempts at arias and a chorus or two.

Outstanding in the long cast was Eleanor Daniels in the leading role of Mary of Magdala. Among the other capable performers were Norman Myrvik, James Cosmos, Harriet Greene, and Douglas Bredt. Dorothy Jenkins and Ann Gardner were at the two pianos, and Herbert Garber conducted.

—A. B.

Hilsberg Resigns Post as Concertmaster

PHILADELPHIA.—Alexander Hilsberg, associate conductor and concertmaster of the Philadelphia Orchestra, has resigned as concertmaster in order to devote his time entirely to conducting. He will continue as concertmaster until the end of the season when he will be succeeded by Jacob Krachmalnick, 28-year-old assistant concertmaster of the Cleveland Orchestra. Mr. Hilsberg will remain associate conductor of the Philadelphia group during the 1051-52 season.

Casals Festival Postponed to July

PERPIGNAN, FRANCE.—The Casals Music Festival, announced to be held here from June 10 to July 5, has been postponed until July 7 to 26.

RECITALS

(Continued from page 18)

The young pianist created a generally favorable impression. Her performances were cleanly articulated, although at times, as in the Schumann sonata, she seemed to find it necessary to slow down the tempo in order to make the notes more easily accessible. She displayed well-schooled musicianship, and her playing was not without taste, if expressive only in a rather mechanical way. Mr. Powers' Hindemithian Theme and Variations shows respectable craftsmanship if no particular inventiveness.

—A. B.

Sylvia Muehling, Pianist Town Hall, Feb. 17, 3:00

Four Germanic composers—Bach, Beethoven, Brahms, and Hindemith—were represented in Sylvia Muehling's second Town Hall recital program. It was a substantial and demanding list, which Miss Muehling was, on the whole, able to negotiate intelligently and interestingly. Her kaleidoscopic presentation of Bach's French Suite in G major was a joy from beginning to end. Energetic gaiety prevailed in the lively movements, and gracious dignity in the stately ones. Miss Muehling made the counterpoint clear at all times, and she kept the sonorities of the piano within the bounds of stylistic appropriateness.

Hindemith's Sonata No. 3 enjoyed the second most satisfying performance. In the fugue, however, the pianist tended to pound rather than merely play fortissimo passages. This tendency also showed itself in Brahms's Intermezzo, Op. 118, No. 1 and Capriccio, Op. 76, No. 5, as well as in portions of Beethoven's Sonata in A flat major, Op. 110. All of the interpretations were, nevertheless, musically persuasive, and the readings of Brahms's Intermezzo, Op. 118, No. 2, and the third movement of the Beethoven sonata were deeply sensitive.

—A. H.

Erna Berger, Soprano Town Hall, Feb. 18, 3:00

In the last program of her series of three recitals, Erna Berger presented Mozart's *Exultate Jubilate*; a Schubert group that included *La Pastorella*, *Gretchen am Spinnrade*, *Die Forelle*, *Die Junge Nonne*, *Ave Maria*, and *Heidenröslein*; the same composer's *Der Hirt auf dem Felsen*, with David Weber supplying the clarinet obbligato; Pfitzner's *Acht alte Weisen von Gottfried Keller*; and Weber's scene and aria, *Non paventavimia vita*, for Ines de Castro, which the soprano substituted for Zerbinetta's aria from Strauss's *Ariadne auf Naxos* originally scheduled. Edwin McArthur was at the piano.

The fabulous ease of Miss Berger's execution, the consummate taste of her delivery, the splendid clarity of her diction, and the flawless style of her interpretations again marked the soprano as an artist of the first quality. Nothing the soprano attempted was less than first-rate performance, and the sober perfection of her artistry was everywhere in evidence, but especially memorable were her interpretations of the *Alleluia*, from the Mozart motet, and Schubert's *Die Forelle*. An unexpected delight was provided when Miss Berger sang (as one of her encores) *Mi chiamano Mimi*, from Puccini's *La Bohème*, with melting tenderness and an almost incredible subtlety of emotional inflection.

—A. B.

New Friends of Music Town Hall, Feb. 18, 5:30

Rudolf Serkin gave the penultimate concert in the New Friends of Music series, which is being devoted this year to music by Schubert, Bach, Haydn, and contemporary composers. Mr. Serkin played Bach's Goldberg

Variations and Schubert's posthumous Sonata in B flat major. The Goldberg Variations were written for the harpsichord, and require two keyboards for the convenient execution of many passages. Furthermore, they need the sonorous contrasts and gorgeous color effects obtainable through harpsichord registration. But, for all these reservations, one can only be grateful to Mr. Serkin for his compelling performance of the work, which we hear so rarely. He played the variations without repeats, which made many of them sound too short and deprived the work as a whole of its full intellectual impact. But his interpretation was a model of contrapuntal clarity, concentration and technical mastery. The two extended slow variations, in which Bach exfoliates an astoundingly free and daring melodic line, were profoundly conceived, and the virtuoso variations were a marvel of accuracy and crispness. Only one who has tangled his fingers hopelessly in the tricky crossing passages that were never intended to be played on a single keyboard knows how hard it is to make them sound on the modern piano. After the lofty intellectual exercise of the Bach Variations, the lyricism of the Schubert sonata offered a delightful contrast. Mr. Serkin played the Scherzo and the finale with wonderful deftness and rhythmic vivacity.

—R. S.

Contemporary Jewish Music 92nd St. YMHA, Feb. 18

Faculty members of the YMHA School of Music, assisted by guest artists, gave a concert of contemporary Jewish music in Kaufmann Auditorium on Feb. 18. The program was made up of Herbert Fromm's Sonata for Violin and Piano, played by Charlotte Rosen and Victoria Danin; Reuven Kosakoff's Scherzo, for clarinet and piano, played by Herbert and Ruth Tichman; A. W. Binder's Israeli Suite, Scherzino, Moonlight on the Wall, and Procession of the Heroes, for piano, played by Irene Rosenberg; songs by Jacob Weinberg, Shepherd's Song (with clarinet obbligato), The Lord Will Restore Galilee, and Our Land, sung by Miriam Kalen, soprano, with the composer at the piano; Isadore Freed's Fantasy for Violin (1948), played by Bela Urban, violinist, and Virginia Urban, pianist; and Julius Chajes' Quartet on Palestinian Themes, played by Vladimir Graffman, Charlotte Rosen, Elys Stein, and Wally Gara.

None of the works on this program was especially notable, but all of them were competently written. Weinberg's songs and Chajes' quartet were the most specifically Jewish in substance and style. This concert was given in connection with Jewish Music Festival Month.

—R. S.

NAACC Concert Times Hall, Feb. 18

This concert of the National Association for American Composers and Conductors was broadcast by WNYC as part of the American Music Festival. The program included Burt F. Bacharach's Trio for Oboe, Violin, and Piano (played by Joseph Marx, Marilyn Wright, and Natasha Koval); Ray Green's Short Piano Sonata (played by Margaret Tilbrook); Leo Kraft's String Quartet No. 1 (played by Boris Schwarz and Albert Mell, violinists; Calmen Fleissig, violist; and Alexander Kougoull, cellist); Emanuel Rosenberg's Songs of Innocence (sung by Valarie Lamoree, with Phyllis Rapaport at the piano); David Fetter's Four Chinese Poems for Lyric Soprano and two Flutes (performed by Miss Lamoree, and John and Mildred Wummer); Harold Brown's Two Experiments (played by Julius Baker, flutist; Clark Brody, clarinetist; and Harold Goltzer, bassoonist); and Alexander Semmler's Quintet for Wind Instruments (played by Mr. Baker, Mr. Brody, Mr. Goltzer, Robert

Bloom, oboist, and Fred Klein, horn-player). The music was in general conservative in idiom and of fair quality. Mr. Kraft's quartet shows a penchant for spinning broad, imaginatively moving melodies; Mr. Fetter's songs capture Mahlerian moods effectively; and Mr. Brown's pieces display a nice ear for instrumental timbres. The other works seemed to have no especially distinguishing features.

—A. B.

American Music Festival, Times Hall, Feb. 20

This program in the series of American Music Festival concerts sponsored by radio station WNYC and broadcast over its facilities included music by three members of the New York *Herald Tribune*'s staff of music critics—Virgil Thomson, Arthur Berger, and Peggy Glanville-Hicks. It also included choral pieces by Peter Waring, Paul Modlisch, Paul Robinson, and Normand Lockwood, all sung by the Union Theological Seminary choir under the direction of Hugh Porter; Vincent Persichetti's Serenade for Trombone, Viola, and Cello, played by Davis Shuman, Caroline Voight, and Robert Jamieson; and piano pieces by Johan Franco and Jean Miller, played by William Masselos.

The most listenable work in the program was the longest—Thomson's Cello Concerto, which was played by Luigi Silva with Milton Kaye at the piano. Good-natured, loosely organized, often witty about its nostalgia, the piece came through remarkably well without its full orchestral dress. Miss Glanville-Hicks' Thirteen Ways of Looking at a Blackbird, a cycle based on Wallace Stevens' poem, proved to be utterly charming. The vocal part (sung somewhat indistinctly and off-pitch by Cathalene Parker) is sometimes fluid, sometimes declamatory, sometimes almost spoken, with the piano accompaniment (excellently played by David Allen) furnishing accents and commenting on the text. The Berger songs—Crazy Jane on the Day of Judgement, His Confidence, and Girl's Song—settings of Yeats poems, are lyrical in a way not generally associated with his music, and although they do not achieve real unity of effect they have some wonderfully bright flashes. These were sung by Dorothy Marinko with Samuel Baron, flutist, and David Webster, clarinetist, adding their names as participants in the accompaniment, which also involved Mr. Jamieson.

The choral pieces, all written for mixed voice a cappella, were simple in texture and unadventurous in idiom. They were ineptly sung. The Persichetti serenade, which was competently performed, had some attractive sections in which the trombone was muted and did not completely blast away the somewhat attenuated string accompaniment. The Franco and Miller piano pieces, played fleetly by Mr. Masselos, sounded like routine student experiments in vaguely-defined modernity, but were pleasant enough to listen to.

—J. H., JR.

American Music Festival Carnegie Hall, Feb. 21, 5:30

In this concert, broadcast as part of the WNYC American Music Festival, the performers were the United States Military Academy Band and the Cadet Glee Club. Captain Francis E. Resta, commanding officer and director of music, conducted most of the program. Conducting incidental assignments were Lt. Robert J. Dvorak, assistant bandmaster; James Young, cadet director of the glee club for 1950-51; Herman Neuman, music director of WNYC; and Percy Grainger. Lola Hutchinson, soprano; and Alexander Semmler, pianist, and Sgt. George J. Catandella, pianist, were the featured soloists.

There were a number of novelties

(Continued on page 22)



Mashak and Ziegler

IN ARIZONA

Robert Lawrence, conductor of the Phoenix Symphony, pauses before a concert with Fredell Lack, who was violin soloist

on the program. Aaron Copland's *A Lincoln Portrait* received its first performance with band. The new arrangement sounds surprisingly like the original, except in a spot or two where the nostalgic sweetness of strings is sacrificed. Percy Grainger's *Hillsong No. 2 for 24 Single Instruments and Cymbal* (first performance in New York) is a charming little genre piece. There were also first performances of Lt. Dvorak's cantata *Cadet Prayer* and Milton Brazda's song *Ebb Tide*. The program also included Gershwin's *Rhapsody in Blue*; Shilkret's *Ode to Victory*; Harling's *The Corps*; and other items. Both the band and the glee club appeared to be in high spirits, performing everything with vigor, directness and balanced ensemble.

—A. B.

Louis Kohnop, Pianist Town Hall, Feb. 21 (Debut)

Louis Kohnop, in his first New York recital, centered his program around Beethoven's Sonata in C minor, Op. 111, and Schumann's Etudes Symphoniques, Op. 13, and also offered the first New York performance of Kent Kennan's Sonatine (1946); and works by Mozart, Griffes, and Ravel. The young Cincinnati pianist created the best impression in the Schumann variations, which he played with considerable flair and a fine feeling for the line. Here, too, the pianist's touch, which was elsewhere generally rather brittle, seemed gentler and more suave. His other performances were notable mainly for technical dexterity, although there were moments in the Beethoven sonata that bespoke sound musical instincts.

Mr. Kennan's Sonatine is essentially a well-prepared academic dish with a sauce of mild dissonance to supply it with a modern flavor. But whatever its derivations (chiefly Hindemith and Copland) it is pianistically effective, and Mr. Kohnop dashed it off skillfully.

—A. B.

Paul Jacobs, Pianist Times Hall, Feb. 21 (Debut)

Paul Jacobs, twenty-year-old New York pianist, a pupil of the late Ernest Hutcheson, presented a tastefully chosen program in his debut recital—Mozart's B flat Sonata, K. 570; Schubert's posthumous A major Sonata; Ravel's *Valses Nobles et Sentimentales*; Stravinsky's *Piano Rag-Music*; three Debussy etudes; and Falla's *Fantasia Baetica*. The young

(Continued on page 22)

Monteux Returns To Conduct Boston Symphony Orchestra

Boston

PIERRE MONTEUX, regular conductor of the Boston Symphony before the advent of Serge Koussevitzky, returned in triumph as guest conductor, on Jan. 26 and 27, for the first time since he said goodbye in 1924. (He had made one Boston appearance, in the long interim, with his San Francisco Symphony, in April, 1937).

Mellowed, ripened, and now a truly great baton technician, Mr. Monteux gave a performance of Stravinsky's *Rite of Spring* that was dazzling in its absolute clarity, and startling in its absolute mastery of this still very difficult score. Mr. Monteux further presented the Overture to Wagner's *The Flying Dutchman* and Beethoven's Fourth Symphony. He was a calm and persuasive figure on the stand, very sparing of gesture and energy, with no printed scores in front of him, but with all the music emerging with scrupulous accuracy, broad style, and the long line of the master conductor.

The first music of 1951, in this little town between the Harbor and the Charles, came from the Boston Symphony on the afternoon of Jan. 5. In one way and another there was novelty all the way through this concert. Charles Munch, the regular conductor, introduced to Boston Peter Menin's Fifth Symphony, and Pierre Fournier made his Boston debut as soloist in Lalo's rarely heard Cello Concerto. The program began with the Overture to Saint-Saëns' *La Princesse Jaune*, which had not been played here for many years, and it ended with Strauss's *Don Juan*, which Mr. Munch had not previously conducted in Boston. Mr. Fournier played the rococo concerto with admirable finger technique, praiseworthy bowing, and an exactly pitched, silken, singing tone. Saint-Saëns' overture was pleasant, and Mr. Munch's reading of *Don Juan*, while not especially lush, was full of excitements. It seemed to arouse his least creditable propensity—to make things go too fast when he himself gets excited. The program was repeated on Jan. 6.

Little Michele Auclair, a Parisienne of twenty who is so slender she might seem unequal to tackling Tchaikovsky's big Violin Concerto, her solo vehicle, made her American debut in the Boston Symphony's concert for Jan. 9. Her fingering was secure, her bowing poised; and she knew about matters of style and expression. The evening also contained a formidably glowing, tense reading of Berlioz' *Fantastic Symphony*.

The following Friday and Saturday also proved notable at Symphony Hall, as Mr. Munch presented Schumann's *Genoveva* Overture, for the first time in this city since 1918, and Bartók's splendid *Music for Strings, Percussion and Celesta*. At these concerts Solomon appeared here with an orchestra for the first time, offering a stupendous interpretation of the Brahms D minor Piano Concerto.

On Feb. 2 and 3 Mr. Munch revived Dvorak's Fourth Symphony. This respectable if aging score was given so fiery a performance by the orchestra its old beauty and freshness were momentarily restored. The soloist was Ruth Posselt, who gave a supernal voicing of Bloch's *Baal Shem* in the composer's orchestral version of 1939, and introduced a new Violin Concerto by Jean Rivier. If ever music amounted to zero the concerto is it.

Prokofiev's Sixth Symphony was introduced here in the concerts of Feb. 9 and 10. The work was paired with Brahms' B flat major Piano Concerto, the soloist for which was the young, dynamic, and locally much ad-

mired Nicole Henriot. Despite the obviously excellent craftsmanship that distinguishes its construction, the symphony is relatively heavy and ponderous. Miss Henriot is a brilliant technician and also an artist, if not a wholly matured one. At the moment, however, the Brahms concerto is not within her intellectual or expressive reach, nor was Mr. Munch's small-scale reading of the orchestral part what it could have been.

Richard Burgin took over the concerts of Feb. 23 and 24, again demonstrating his thorough if unspectacular competence as a conductor. Beethoven's Egmont Overture, Hindemith's taut and vigorous Symphonic Dances, and the deplorable transcription by Schönberg of Brahms's G minor Piano Quartet were played.

The Israel Philharmonic, impressive as a well disciplined, well integrated orchestra, gave two Symphony Hall concerts, on Jan. 20 and 21. The first, conducted by Serge Koussevitzky, brought two movements from Menahem Avidom's Second (David) Symphony, Prokofiev's Fifth Symphony, and Tchaikovsky's Fourth Symphony. In the second, Izler Solomon, the remarkably gifted young conductor, made his first Boston appearance, presenting among other works Marc Lavry's symphonic poem *Emek*. Mr. Solomon appeared in place of Eleazar de Carvalho, originally scheduled to conduct.

On Jan. 7 at the Boston Opera House, Boris Goldovsky conducted the season's third production by the New England Opera Theatre, Mozart's *Don Giovanni*. In general and particulars, this proved one of the group's finest achievements. James Pease, in the title role, sang and acted superbly, and his enunciation of the English text was clear in every syllable. The same was true of Mac Morgan's Leporello and most of David Lloyd's *Don Ottavio*. Gladys Spector as *Donna Anna*, William Spence as *Donna Elvira*, and Evelyn Mekelatos as *Zerlina* were vocally superior but almost unintelligible so far as the text went. Albert Bassi made a satisfactory Masetto.

The company gave the first local performance since 1922 of Tchaikovsky's Eugene Onegin, on Feb. 11. After you have made the usual reservations about the composer's fundamental lack of theatre sense, the fact remains that the opera contains some very beautiful music, indeed. The roles of Onegin and Tatiana require two singers with opulent voices and acting ability to convey the inward emotions of the pair. Phyllis Curtin and Manfred Hecht were competent but hardly notable in either respect. Gene Cox as Lenski, Willabelle Underwood as Larina, Rosalind Elias as Olga, and Newton Gammon as Gremin all were acceptable. The opera was sung in English and not too clearly. Mr. Goldovsky's conducting was authoritative and expressive, as usual, but his staging seemed on the whole to be awkward in its handling of the party scenes.

The Zimbler Sinfonietta, following its usual adventurous and exemplary course, introduced a pair of novelties at its second Jordan Hall concert of the season, on Jan. 31, Martinu's String Sextet and Villa-Lobos' Bachianas Brasileiras No. 5. Phyllis Curtin had the right quality of high, bright voice to do justice to the vocal part in the Villa-Lobos work.

Paul Cherkassky revived Anton Rubinstein's thunderous old Fourth Piano Concerto, in D minor, at the second concert by the semi-professional Civic Symphony, in Jordan Hall on Feb. 8. The soloist in this once-famous warhorse was Sara Lock, who gave a very respectable account of the score. Also on the program was Ar-

nold F. Judson's Prelude and Allegro, an essay in the modernities of dissonance and tricky rhythms; Sibelius' King Christian II Suite; and Beethoven's Fifth Symphony.

The Cecilia Society, now under the new and beneficial direction of Willis Page, a Boston Symphony double-bass player with definite talents as a choral director, presented the Mozart Requiem, in Jordan Hall on Jan. 22. The society's performance was commendable, and the well balanced and competent soloists were Marguerite Willauer, Eunice Alberts, Carl Nelson, and Paul Tibbets.

The recitalists have included Dame Myra Hess, Jan. 7; Luboshutz and Nemenoff, Jan. 10; Marian Anderson, Jan. 14; Erna Berger, Jan. 24; Jan Peerce, Jan. 28; Jascha Heifetz, Feb. 4; Pierre Fournier, Feb. 6; Dorothy Maynor, Feb. 14; and Artur Rubinstein, Feb. 18.

The Griller Quartet appeared on Jan. 24 and the St. Olaf Lutheran Choir on Feb. 2.

Works by Franz Danzi, August Klughardt, Darius Milhaud, and Irving Fine were played by the New Art Wind Quintet at Sanders Theatre, Cambridge, on Feb. 7.

Herbert Fromm, music director of Temple Israel, conducted a program of his own works at Jordan Hall on Feb. 19.

The local Chorus Pro Musica, conducted by Alfred Nash Patterson, sang Monteverdi's second Magnificat, Schütz's Christmas Oratorio, and a Bach cantata, at the Rindge Technical School, in Cambridge, on Jan. 15.

—CYRUS DURGIN

Guest Conductor Directs St. Louis Symphony Concert

ST. LOUIS.—Vladimir Golschmann, who had been absent for some weeks filling guest-conductor engagements, returned on Jan. 20 and 21 to conduct the St. Louis Symphony in an all-Beethoven program, with Tossy Spivakovsky as the soloist. During Mr. Golschmann's absence the orchestra was led by Eleazar de Carvalho, on Jan. 6 and 7, and Harry Farbman, assistant conductor, on Jan. 12 and 13. Claudio Arrau played Beethoven's Fourth Piano Concerto in the second pair of concerts.

On Jan. 26 and 27 Nicole Henriot, an artist who has charm and a facile technique, was the soloist in Ravel's G major Piano Concerto. Mr. Golschmann conducted the world premiere of Lan Adomian's Suite for Orchestra and an inspiring performance of Bruckner's Seventh Symphony. The following week the soloist was Elena Nikolaidi, and Paul Creston's Two Chorale Dances were played here for the first time.

Edward Murphy, first horn player, and Albert Tipton, first flutist, appeared as soloists on Feb. 9 and 10 in place of Norman Carol, violinist, who had been inducted into the armed services. Mr. Tipton was heard in the American premier of Edmund Pendleton's Alpine Concerto, for flute and orchestra.

Mr. Golschmann conducted a special concert on Feb. 11, sponsored by the International Ladies Garment Workers Union, and Mr. Farbman has been in charge of the customary, well attended Pop concerts.

Aram Lavin, principal cellist of the orchestra, presented the United States premiere of Malipiero's Cello Concerto, in the Dec. 15 and 16 program. A masterful performance under Mr. Golschmann's direction of Sibelius' Fifth Symphony paid tribute to the composer's 85th birthday.

Prokofiev's Second Violin Concerto was given a sterling performance by Jeanne Mitchell in the program of Dec. 23 and 24, and Mr. Golschmann provided a superb accompaniment.



DEDICATOR AND DEDICATEE
Alberto Ginastera, left, has dedicated his *Pampeano No. 2*, a cello rhapsody, to Edmund Kurtz, right, who is playing it during his tour

The following week Rudolf Firkusny was the soloist in Brahms's First Piano Concerto, playing with sure technique and depth of feeling.

Recitals were given by Gold and Fizdale, Dec. 12; Helen Boatwright, soprano, Dec. 6; Isaac Stern, Jan. 6; Vronsky and Babin, Jan. 12; and Appleton and Field, Jan. 4. The Artist Presentation Committee sponsored recitals by Phyllis Sutphin on Dec. 3 and Janet Hagen Ulmer, mezzo-soprano, on Jan. 14.

Appearances have been made by the Sadler's Wells Ballet, Dec. 1 to 3; the Ballet Russe de Monte Carlo, Jan. 8 to 10; the St. Louis Symphony, André Kostelanetz conducting, Jan. 14; the Israel Philharmonic, conducted by Serge Koussevitzky on Feb. 7 and Leonard Bernstein on Feb. 8; the de Paur Infantry Chorus, Feb. 9; and the Trapp Family Singers, Feb. 6.

The music, drama, and arts departments of Washington University gave Don Giovanni, on Feb. 12 and 13. Richmond McCluer was the conductor and Nelson McGill the stage director.

The St. Louis String Quartet played programs on Dec. 14 and Jan. 10, and the Paganini Quartet and Pasquier Trio have also been heard.

Roy Harris' *Memories of a Child's Sunday* and Lalande's suite *Suppers of the King* were played in the Jan. 18 program of the St. Louis Philharmonic, conducted by Gerhard Schroth. E. Girard Bauer was the baritone soloist.

The St. Louis Choral Society, a new group conducted by Walter H. Kappesser, sang the uncut, Coopersmith version of Handel's *Messiah*, in its first concert on Dec. 13.

—HERBERT W. COST

Music League Schedules Auditions

The National Music League, non-profit concert management, has announced a series of auditions during the third week of April for violinists, cellists, pianists, and singers, who are under thirty years of age, American citizens, and have had no previous commercial management. Applications, accompanied by birth certificates, must be filed by March 30 at the league office, 130 West 56th Street, New York 19.

ASCAP Moves To New Quarters

The American Society of Composers, Authors and Publishers moved on March 1 to 575 Madison Ave., where it occupies most of the eighth and ninth floors.

RECITALS

(Continued from page 20)

artist has developed a fine technique, noteworthy for its clean sound, crispness of attack, and variety of staccato and percussive effects. He lacks a good legato, but this seems to be the result of a musical attitude rather than a technical defect. He played with conviction, showing very positive and consistently interesting ideas about the music. In the more modern works these were convincing; elsewhere they seemed immature and open to question. Stravinsky's brief work seemed perfectly recreated, biting, brittle, rhythmically brilliant. Almost as good was Falla's difficult and seldom played fantasy, in which he impressively projected the glittering, colorful imitation guitar sounds the composer has incorporated in the work. Mozart's sonata was another matter. Mr. Jacobs obviously felt that this music speaks for itself if played in strict tempo and without much inflection. Accordingly, it had clarity but no warmth. The phrasing in the Schubert sonata possessed more suppleness without achieving the maximum expressiveness inherent in the work, and the performance was valuable only in its careful attention to rhythmic details in figurations.

—R. E.

Ralph Pierce, Pianist
Town Hall, Feb. 22, 3:00

Sincerity of purpose and serious musicianship characterized Ralph Pierce's performances in a program that included Schubert's posthumous Sonata in C minor; Schönberg's Five Piano Pieces, Op. 23; and items by Handel, Mozart, and Debussy. The pianist displayed clean workmanship and a considerable degree of technical competence, but he did not show a sufficient command of style or shading to suggest much more than the basic differences between two such contrasting works as the Schubert sonata and the Schönberg mood-pieces. But to the pianist's credit there were precise execution of the most complex rhythms and thoughtful handling of detail in general, which gave ample evidence of the hard work, if not the imagination, that Mr. Pierce had put into his interpretations.

—A. B.

League of Composers
Carl Fischer Hall, Feb. 22

The second of the League of Composers' publisher-sponsored concerts consisted of works published by Carl Fischer, Inc. The composers represented were Norman Dello Joio, Douglas Moore, Peter Mennin, William Bergsma and Louise Talma, Roy Harris, and Virgil Thomson.

The most genuine and spontaneous musical work heard was Douglas Moore's Quintet for Clarinet and String Quartet. There is an unmistakably American sound to Moore's music, yet he resorts to none of the consciously cultivated devices or mannerisms of Americana. His musical idiom stems from the melodic, rather than the rhythmic, element in American folk music, which may account in some part for the special quality of his nationalism. A composer of considerable gifts, Moore is not afraid of being his completely lyrical and expressive self in an age of personalized styles. In his quintet theme and mood are conceived simultaneously, so that expressive demands are nowhere made of material incapable of sustaining them.

This could not be said of much of the other music on the program. In William Bergsma's Two Excerpts, for piano, Peter Mennin's Four Pieces (all played by William Masselos) and Louise Talma's Pastoral and Alleluia in Form of Toccata (played by the composer), the dry, intellectually contrived themes were incapable of very much in the way of expressive muta-



Raya Garbousova Maria Kurenko

tion. The musical ideas remained inventions of persevering minds. Speeded up, they achieved celerity without joy or élan; slowed down, they were simply slow, but not expressive or even tranquil. Mennin has a motorized vigor that seems life-like, but the idiom has not enough ingredients to make variety, color, or greatly changing moods. Bergsma's rather glassy use of dissonance seemed interesting and original for a time, until it became unduly reiterative. Here again, lack of variety in the harmonic palette and in the writing method restrict the expressive range. One feels in the music of both composers that the mind and not the expressive impulse is in the driver's seat.

Norman Dello Joio's Variations (played by Joseph Fuchs) presented a warmer musical climate. In fact, the work not only invades the territory of romanticism, but penetrates to the boundaries of sentimentality. This, however, seems like a step ahead for this composer, whose romanticism has until latterly been concealed by a Hindemithian façade.

—P. G.-H.

Gordon Manley, Pianist
Carnegie Hall, Feb. 23

Gordon Manley opened his program with a virtuoso performance of an infrequently played Bach Organ Prelude in G minor. Following this his commendable technique, resonant tone, and obvious musical intelligence operated to produce a thoroughly respectable account of Beethoven's 32 variations in C minor. The remaining major work—Schumann's Carnaval—benefited from the same pianistic and musical qualities that graced the Bach and Beethoven works, but it fell somewhat short of realization from the poetical standpoint.

Jean Coulthard's Sonata (1947) was given its first American presentation in this program. Miss Coulthard, like Mr. Manley, is from Vancouver, British Columbia. Her composition can be best described as an exploitation of the semitone. The semitone is, unfortunately, incapable of development, and it does not, in this instance at least, wear well under repetition, even though the repetitions are couched in many types of sequences embroidered with many types of counterpoint. Mr. Manley did as much for the sonata in performance as anyone could have been expected to do. He also acquitted himself creditably in Bartók's Roumanian Dance, Op. 8a, No. 1, and Divided Arpeggios and From the Diary of a Fly, from Mikrokosmos.

—A. H.

Hilde Somer, Pianist
Town Hall, Feb. 23

Hilde Somer gave her latest New York recital for the benefit of Welcome House, a new project that provides homes for Asian-American orphans. After opening her program with Bach's D major Toccata she turned to Schubert's A minor Sonata, Op. 143. Two intermezzos and the Variations on a Hungarian Song by Brahms, two of Samuel Barber's Excursions, Ravel's Jeux d'Eau, Chopin's A flat major Ballade, and Liszt's Mephisto Waltz completed the listing.

The young Viennese-born pianist's intuitive musical feeling dominated

her playing throughout the concert. She did not make stylistic distinctions between works of different composers nor display any notable intellectual subtleties; yet by infusing all the music with warmth and expressiveness and by projecting it with unfailing good taste she achieved a series of thoroughly ingratiating performances. Beneath this consistently musical approach she concealed admirable technical skill. An exceptionally beautiful version of Brahms's Intermezzo, Op. 117, No. 2, flowing, lyrical, and gently colored, marked the happiest fusion of her temperament with the music.

—R. E.

Music by Leonard Sarason
Carl Fischer Hall, Feb. 23

With the exception of a song, *Laura*, all the music presented on this program of compositions by Leonard Sarason was new. The young composer's String Quartet No. 2, in F, was given for the first time in a revised version. The other works—Sonata for Violin and Piano; three songs (The Hawk, Stanzas, and Change Should Breed Change); and Quartet for Winds and Harp—received their first performances. The music, all of it composed in 1950, is still too much in the shadow of Hindemith, of whom Mr. Sarason was a pupil, to shed any light on the young composer's personality. It shows, however, respectable craftsmanship, and a particularly fluent handling of contrapuntal techniques. The performers included Dorothy Minty, violinist; Antonia Lavane-Weiss, soprano; and Ralph Einstein and Mr. Sarason, pianists.

—A. B.

Tolstoy Memorial Concert
Town Hall, Feb. 24, 2:30

In commemoration of the fortieth anniversary of the death of Leo Tolstoy, the Fund for the Relief of Russian Writers and Artists in Exile, together with the Tolstoy Foundation, presented a program of Russian and Polish music. Maryla Jonas played the C sharp minor Polonaise, the Berceuse, two waltzes, three mazurkas, and a nocturne by Chopin, Tolstoy's favorite composer; and Xenia Wekowa, soprano, sang songs by Tchaikovsky and Dargomysky. Alexandra Tolstoy, youngest daughter of the writer, spoke briefly about her father at the beginning of the program.

—N. P.

Maria Kurenko, Soprano
Town Hall, Feb. 25, 3:00

Maria Kurenko devoted the larger part of the first of two recitals she is presenting in New York this season to unusual songs by Russian composers. After opening with two arias by Handel (from Partenope and Julius Caesar) and one by Rameau (Quand l'aquilon fougeaux), the distinguished Russian soprano turned to materials that, except for four songs from Debussy's Fêtes Galantes, are seldom if ever heard in New York—Moussorgsky's Without Sunlight, a cycle of six songs; Stravinsky's Three Stories for Children, Spring (The Cloister), and A Song of the Dew; and Rachmaninoff's Six Songs, Op. 38.

All of these were delivered with the musicianship, control of color and nuance, and high standard of vocalism that have come to be expected of Miss Kurenko. After her voice had warmed up in the opening group of arias, her tones were round and well focussed, and susceptible to a range of emotional expression that permitted as full a projection of the insouciant Stravinsky nursery songs as of the gloomy depths of the Moussorgsky cycle.

Of the unfamiliar songs, the six in Without Sunlight seemed the most inspired. Composed with the peculiarly Russian ability to continue to function in terms of artistic communication beneath a tragic burden that would

render any other people completely inarticulate, these settings of poems by Golenistcheff Kutuzoff are among the most beautiful of Moussorgsky's songs. The last three—After Years, By the Water, and Retrospect—are particularly poignant in the maturity of their loneliness.

The Rachmaninoff songs are also extremely touching, if more delicate in texture, less determinedly gloomy, and slightly less national in flavor. The gossamer, comforting tenderness of the fifth one, Dreams, in particular, made the listener wish it could be heard more often.

Stravinsky's Three Songs for Children, composed in 1917, soon after *Les Noces*, are crisp, bright, and charming. They were such a success that Miss Kurenko had to repeat the last one, *Tilimbom*. The other two Stravinsky songs—Spring and A Song of the Dew—unless they are from the Four Russian Songs, published in 1918-19, are unlisted in most catalogues of his works. They sound as if they might be earlier, for they are composed with an emotional freedom that is surprising in a neo-classicist.

Aside from the beauty of their vocal lines, all the Russian songs had uncommonly fine writing for the piano, and Robert Hufstader collaborated most sensitively with the singer.

—J. H., Jr.

New Friends of Music
Town Hall, Feb. 25, 5:30

Henri Temianka, violinist, figured in all three works presented in the sixteenth and final program of the fifteenth season of the New Friends of Music. With Nikita Magaloff he was heard in Bach's Sonata No. 1 in B minor, for violin and piano. Adolphe Frezin, cellist, then joined the two performers in Haydn's Trio No. 2 in F sharp minor. In the closing work, Bloch's Quartet No. 2, violinist and cellist took their places beside their fellow-members of the Paganini Quartet—Gustave Rosseels, violinist, and Charles Foidart, violist.

All the performances were in the tradition of excellence established by the New Friends of Music. Expert ensemble, musical taste, and technical solidity were the hall marks. No one work could be singled out as receiving the best reading, but the final movements of the Bach and Haydn works and the second movement of the Bloch quartet were particularly bright spots in an altogether delightful concert.

—A. B.

Raya Garbousova, Cellist
Town Hall, Feb. 25

Raya Garbousova's annual Town Hall recital was, as always, a gracious and inspiring event. With the assistance of David Stimer, a musically apt if somewhat self-effacing pianist, Miss Garbousova gave the first American performance of Serge Prokofieff's Cello Sonata in C major, Op. 119, and the first performance anywhere of Karol Rathaus' Rapsodia Notturna, Op. 66, composed in Europe last summer, while the composer was on a half-sabbatical from Queens College, and dedicated to the cellist. The items by standard composers were Vivaldi's D major Concerto, Op. 3, No. 9, arranged for cello and piano by an unidentified transcriber; Beethoven's Sonata, Op. 5, No. 1; two Fauré transcriptions—the Sicilienne, from the suite of incidental music to *Pelléas et Mélisande*, and Papillon; and a transcription of Weber's Sonatina, for piano four-hands.

Prokofieff's sonata, composed in 1949, bears somewhat the same relation to the Russian composer's earlier, stronger, and fresher works as some of the latter-day works of Richard Strauss bear to the masterpieces of his middle career. The sonata is full of mementos of the Classical Symphony, The Love for Three Oranges, and Lieutenant Kije. Without actually quoting them it seems to be striving to recapture their insouciant rhythmic

(Continued on page 24)

Art Commission Series Brings Mitropoulos To San Francisco

San Francisco

THE San Francisco Art Commission's midwinter series of eight concerts, played by the San Francisco Symphony and financed by tax money, brought Dimitri Mitropoulos as guest conductor for the second year in a row.

Two presentations of Strauss's *Elektra*, on Jan. 18 and 20, provided the most excitement, with Astrid Varnay giving a superb, vocally opulent, and emotionally revealing performance of the title role. Blanche Thebom was almost equally impressive as Klytemnestra, and Charlotte Boerner was successful as Chrysothemis. Other roles were ably sung by Walter Fredericks, Désiré Ligeti, Verna Osborne, Dorothy Rienzi, Marian Cornish, Velma Lou King, Franziska Weiss, and Walter Mathes.

In the first concerts, on Jan. 11 and 13, Mr. Mitropoulos doubled as soloist in Prokofiev's Third Piano Concerto. On Jan. 16 he led the local premiere of Krenek's Symphonic Elegy, for string orchestra. The composer was present to share in the applause given his impressive score. Nathan Rubin, the critics' choice among resident artists for presentation by the commission, made his debut as soloist in Mendelssohn's Violin Concerto, which he played with musical sensitivity and lyric tone.

Oscar Levant was heard in Tchaikovsky's B flat minor Piano Concerto on Jan. 23 and Grieg's Piano Concerto on Jan. 25. The final program, on Jan. 27, included Kodály's *Psalmus Hungaricus*, sung by the Municipal Chorus, Hans Leschke, director, and Walter Fredericks, tenor.

Rudolf Serkin gave superb performances of the five Beethoven piano concertos, in four San Francisco Symphony concerts conducted by Pierre Monteux, during the week of Jan. 2. Works by Wagner, Schumann, and Brahms completed the programs.

The program for Feb. 1, 2, and 3 offered Robert Casadesus as soloist in Brahms's B flat major Piano Concerto. The following week Clifford Curzon, making his San Francisco debut, was heard in Brahms's D minor Piano Concerto. Mr. Monteux conducted in both cases. The second program also offered the premiere of Isadore Freed's Second Symphony, for brass instruments, with the composer conducting.

Artur Rubinstein played Mozart's A Major Piano Concerto, K. 488, and Rachmaninoff's Rhapsody on a Theme by Paganini, in the program for Dec. 1 and 2. The following week there was no soloist, but Mr. Monteux conducted the first San Francisco performance of Copland's Third Symphony. On Dec. 14, 15, and 16 Igor Stravinsky conducted a program of his own works. Fragments from *Orpheus* were played here for the first time.

In Bartók's Violin Concerto, played in the Dec. 21 and 22 concerts, Yehudi Menuhin gave one of his finest performances in many years. Beethoven's Second Symphony and Bach's Magnificat completed the program, conducted by Mr. Monteux. The San Francisco Municipal Chorus, supplemented by the Bach Choir of the College of the Pacific, Wesley Morgan, director, sang in the Bach work. The quintet of vocal soloists included Verna Osborne, Velma Lou King, Marian Cornish, Carl Siegert, and Carl Palangi.

The Pacific Opera Company gave a brief season at the Opera House at popular prices—a two-dollar top—between Nov. 29 and Dec. 17. The repertoire included *La Bohème*, *Tosca*, *Madama Butterfly*, *Rigoletto*, *Carmen*, *Cavalleria Rusticana*, *Pagliacci*, and

The Barber of Seville. Tomiko Kanazawa, a fine *Butterfly*, made her first appearance here as Mimi. Walter Fredericks and Ernest Lawrence sang admirably in most of the tenor roles, and Selma Kaye appeared as *Tosca* and *Santuzza*. Otherwise the casts included local singers—Consuelo Gonzales, Verna Osborne, Splendora Merlini, Virginia Blair, Emogene Cornwall, Yvonne Chauveau, Aldo De Fenzi, Kyrill Borissow, Francis Barnes, Robert Applestone, Daniele Bernarducci, and Charles Goodwin. Arturo Casiglia conducted the operas, with the exception of *Rigoletto*, which was skillfully led by James K. Guthrie.

The company returned for performances of *Carmen*, *La Traviata*, *Faust*, and *Madama Butterfly*, in February. Eva Likova proved a delightful *Violetta* and *Marguerite*, and Caesar Curci appeared as *Pinkerton*.

The Israel Philharmonic appeared on Feb. 27 and 28, with Serge Koussevitzky and Leonard Bernstein each conducting one program. Mr. Bernstein was presented with three rare old violins from Ansley K. Salz's collection which were to be turned over to three conservatories in Israel.

Recitalists in the past three months have included Maryla Jonas, Nov. 27; Jan Pearce, Dec. 1; Dorothy Maynor, Dec. 5; Vladimir Horowitz, Dec. 6; Joseph Szigeti, Jan. 3; Gregor Piatigorsky, Jan. 9; William Kapell, Jan. 30; Ferruccio Tagliavini, Feb. 2; Elena Nikolaidi, Feb. 6; and Josef Marais and Miranda, Feb. 25. The Vienna Choir Boys sang on Feb. 11.

The San Francisco Ballet gave three works at the High School of Commerce auditorium in February—William Christensen's new *Danza Brillante*, set to a Mendelssohn piano concerto, and Lew Christensen's *Filling Station* and his *Charade*, or *The Debutante*.

The company gave William Christensen's version of the complete Nutcracker ballet at a children's matinee on Dec. 24. Fritz Berens conducted.

The San Francisco String Quartet has given three programs—on Dec. 13, assisted by Maxim Schapiro; on Jan. 19, assisted by William Kapell; and on Feb. 26, assisted by Donald Graham, bass-baritone, who sang Fauré's *La Bonne Chanson* and Barber's *Dover Beach*, and Richard Cummings, pianist.

The Hollywood String Quartet made its local debut on Dec. 4, and the Juilliard Quartet appeared on Feb. 4. Frances Weiner and Lev Shorr played violin and piano music on Feb. 19.

The Composers' Forum, newly affiliated with the International Society for Contemporary Music, gave a program on Jan. 22, in which it introduced William O. Smith's Quintet for Clarinet and Strings, and Leon Kirchner's String Quartet.

Nancy Corwin and Claudine Allen sang works by Warlock and Messiaen's *La Morte du Nombré*, all written for two voices and instrumental combinations, in a program on Jan. 24 sponsored by the Music Lovers Society.

Debut recitals have been given by Zena Blair, violinist, and James Groves and Ksenia Prochorowa, pianists.

Janet Graham, an experienced performer, included Villa-Lobos' *The Three Mary Stars* in her Feb. 21 piano recital. Bernice Franette specialized in South American folk songs in her program on Feb. 23.

Sixteen-year-old Sylvia Jenkins, of San Jose, was soloist in Liszt's E flat major Piano Concerto, with the San Francisco Symphony in its second young people's program, conducted by Kurt Herbert Adler.

—MARJORIE M. FISHER



BENEFIT CONCERT

Benno Rabinof, Lily Pons, Claudio Arrau, and Sylvia Rabinof at a concert in the Waldorf-Astoria Hotel. The artists donated their services for the benefit of the National Association for Infantile Paralysis

Wallenstein Offers Novelties With Los Angeles Orchestra

Los Angeles

FTER a two-week interval of rest during the holidays, the Los Angeles Philharmonic resumed its concerts under Alfred Wallenstein's direction with the fifth program in the subscription series, on Jan. 4 and 5. As soloist, Jascha Heifetz played violin concertos by William Walton and Glazounoff. The former had not been heard here before. Mr. Heifetz's fluid treatment of its improvisatory lyricism and the perfectly dovetailed accompaniment of the conductor resulted in a reception more cordial than this audience frequently gives to unfamiliar music. Mr. Wallenstein opened the program with a finely balanced account of Beethoven's Third *Leonore* Overture, and he presented Debussy's *La Mer* with interesting individuality, bringing the work to an unusually imposing climax.

The program of Jan. 11 and 12 had a popular character, with Oscar Levant playing the Tchaikovsky B flat minor Piano Concerto and Mr. Wallenstein conducting Rimsky-Korsakoff's *Scheherazade*. Vaughan Williams' *Fantasia on a Theme by Tallis*, however, provided the high point of the program by reason of the fine tone quality of the strings and the conductor's sensitive reading.

At the concerts of Jan. 25 and 26 Mr. Wallenstein introduced the most important novelty of the season, Hindemith's *Symphonia Serena*, which received an altogether persuasive performance. Robert Casadesus played Brahms's B flat major Piano Concerto in a manner perhaps not typically Brahmsian in its lightness and extreme clarity but in a way that uncovered many new beauties in an imperishable masterpiece.

A Mozart-Strauss program on Jan. 18 and 19 brought first-chair wind players of the orchestra into prominence in a beautifully polished performance of Mozart's *Quartette Concertante*, for oboe, clarinet, bassoon, and horn. Also Sprach Zarathustra and the love scene from *Feuersnot* found the orchestra in fine form. Mr. Wallenstein conducted them with breadth of style and rich color.

With Mr. Wallenstein downed by influenza, John Barnett, associate conductor, took over the concerts of Feb. 1 and 2, as well as a week of concerts in Southern California cities. Mr. Barnett's conducting of Mendelssohn's *Scotch Symphony* and Reger's *Four Tone Poems* after Böcklin revealed

considerable improvement in his flexibility and sensitiveness to nuance. William Kapell was the soloist in a warmly eloquent reading of Rachmaninoff's C minor Piano Concerto.

The pre-holiday concerts on Dec. 14 and 15 had Ferruccio Tagliavini as tenor soloist. Although his singing was mannered, the audience's reception was so tumultuous that the encore rule had to be suspended. In the same program Dallapiccola's *Two Pieces: Sarabande and Fanfare* was given its American premiere. Based on a twelve-tone row, the work is quite different from those achieved by Schönberg and his disciples. The *Sarabande* is a delicate, fleeting bit of impressionism embodying an array of subtle dynamic effects, while the *Fanfare*, which shortly turns into a fugue, is much more vigorous and rhythmic than is usual in twelve-tone works.

The orchestra's financial statement for the 1949-50 season revealed production and operating costs to be \$489,867.22 and income from operations to be \$288,347.17. Other income amounted to \$184,019.33, making a net loss for the year of \$17,500.72.

One of the notable concerts of the season was the Evenings on the Roof program for Dec. 11, in which first local performances were given of Palestrina's *Pope Marcellus Mass* and Stravinsky's *Les Noces*. The Mass was sung by the Roger Wagner Chorale with fine tonal gradations and excellent clarity. In *Les Noces*, the chorus, conducted by Ingolf Dahl with exciting effect, distinguished itself by its surety and rhythmic stability. The vocal solos were capably sung by Ewan Harbrecht, Katherine Hilgenberg, Robert Sands, and Ralph Isbell, and the four piano parts were brilliantly played by Agnes Niehaus, Leonard Stein, Wallace Berry, and Natalie Limonick.

Another Evenings on the Roof program, on Jan. 8, brought miscellaneous music for the flute, played by Doriot Anthony, assisted by Robert Turner, pianist; Frederick Moritz, bassoon; and Margery Mackay, who sang Ravel's *Chansons Madécasses*.

Programs have also been given by the de Paur Infantry Chorus, Jan. 13; Edith Rapport, pianist, Esther Rabiroff, violinist, and Joseph Eger, horn, Jan. 14; Joseph Schuster and Robert Turner, Jan. 15; the Hollywood String Quartet, Jan. 21; the Juilliard Quartet, Jan. 28 and 30; and the New Friends of Old Music, Feb. 5. —ALBERT GOLDBERG

RECITALS

(Continued from page 22)

flow, their harmonic piquancy, and their general air of good-natured irony. But this newer piece is at best a pastiche of materials that have already made their points elsewhere; at its worst it betrays a poverty of invention that makes one wonder whether Prokofieff's creative powers have been exhausted by several years of illness and of largely unavailing effort to align himself with the official Soviet view of musical values. Miss Garbousova played it easily and delightfully, but I do not think that she was any more deceived about its merits than the audience was.

Mr. Rathaus' new piece, devoted to a single rise and ebb of emotional intensity, is firmly conceived, with a personal romantic eloquence about its materials, an unbroken forward movement of lyrical continuity, and a handsome employment of the solo instrument. Both Miss Garbousova and Mr. Rathaus, who was present to hear the performance, won more than an ordinary degree of success with it.

For the rest, the cellist gave unfailing pleasure to the audience by her innate musicianship and her superior command of her instrument. I, for one, should have preferred, however, a program less heavily weighted with borrowing from outside realms of musical literature and more confident of the viability of the music originally written for cello and piano.

—C. S.

New York Flute Club Carl Fischer Hall, Feb. 25, 5:30

John Wummer, flutist, assisted by Mildred Hunt Wummer, flutist and pianist, presented the February program of the New York Flute Club. Listed in the program were Grétry's Concerto in C major, Maurice Le Boucher's Ode to Marsyas, Cyril Scott's The Ecstatic Shepherd, Charles Koechlin's Sonata for Two Flutes, Carl Joachim Andersen's Variations Drôlatiques, and works by Quantz, Beethoven, and Grieg.

—N. P.

Bernard Greenhouse, Cellist Town Hall, Feb. 26

Several factors went into making Bernard Greenhouse's recital the gratifying evening that it was. A responsible musician, the cellist played with substantial technique and agreeable tone. Anthony Makas provided sympathetic collaboration at the piano, matching the recitalist's excellent qualities. The program was fresh, and happily free from transcriptions; it embraced Schumann's Adagio and Allegro; Bach's unaccompanied Suite No. 6 in D major; the first performance of Howard Swanson's Suite for Cello and Piano; Nin's Suite; and pieces by Vittorio Rieti. Everything was played persuasively and with style, although the Schumann Adagio was a shade too sentimental, and the slower movements of the Bach Suite were a bit cool.

The four movements of the Swanson suite seem to have been gathered at random. Prelude is a broad melody with a sugary accompaniment figure; Pantomime is full of Hindemithian hustle and bustle; Dirge, the best of the movements, captures a blues mood with touching conviction. Recessional is in a more or less popular jazz vein.

—A. B.

Robert Henry, Pianist Times Hall, Feb. 26 (Debut)

Robert Henry's stunning performance of Beethoven's Sonata in C, Op. 2, No. 3 gave his first New York recital special distinction. The first, third, and fourth movements were full of light-hearted spontaneity, and yet they were marked at all times by the utmost taste, style, and pianistic control. Mr. Henry was able to use his finely developed staccatos most ad-



Bernard Greenhouse Robert Casadesus

vantageously in the last two movements. His reading of the subjective second movement could have been more penetrating, but it nevertheless reflected sensitivity.

The 25-year-old pianist was also compatible with Bartók's Sonata (1926). His crisp and fluent technique was easily equal to its demands, and he played it as though he not only understood it but enjoyed it as well. Other works on the program included Mozart's Fantasy in C minor, K. 296; Mendelssohn's Variations Sérieuses; and Brahms's Capriccio in D minor, Op. 116, No. 7, and three intermezzi—Nos. 4, 5, and 6—from Op. 116. Of these the Mendelssohn variations were most convincing though they were sometimes wanting in breadth and spaciousness. Mr. Henry's control of sonorities seemed to falter only in the closing variation and in the Brahms capriccio and final intermezzo. The variation sounded more noisy than full, and the Brahms works were muddled by faulty pedaling. The Mozart fantasy was labored in detail to the extent that the all-over conception was obscured.

—A. H.

Evening of Music Central Presbyterian Church, Feb. 26

The first of a series of three Evenings of Music presented by the Central Presbyterian Church was devoted to harpsichord and organ music played by Ralph Kirkpatrick and Hugh Giles. Mr. Kirkpatrick played Bach's Partita in E minor, Haydn's Sonata in D major, and eight sonatas by Domenico Scarlatti. Mr. Giles' list of works included Buxtehude's Chaconne in E minor; Handel's Organ Concerto in F major; Vierne's Clair de Lune and Scherzetto; and Tourneur's Grave and Caprice.

—N. P.

Robert Casadesus, Pianist Carnegie Hall, Feb. 27

Schumann has always appealed to the French temperament perhaps more than any other German composer, and it is not surprising to find in Robert Casadesus (as one used to in Alfred Cortot) a superb interpreter of his piano music. Everyone plays the Carnaval, but few attempt the Kreisleriana, which is a more recondite, but also a far subtler and more searching work. Mr. Casadesus has studied this series of tone poems after E. T. A. Hoffmann until he has captured their minutest shades of mood and musical fantasy. The wild rhapsody of the opening, the exquisite tenderness of the second and sixth sections, the furious abandon of the penultimate section, and the fantastic lightness and speed of the finale are brilliant facets of a wholly Schumann-esque interpretation. Since the days when Hofmann and Cortot used to perform it, I have heard no pianist who immersed himself so completely in the imaginative world of this music as Mr. Casadesus. How seldom do we encounter an artist these days who can bring us the *Innigkeit* of Schumann! It is so easy to substitute sentimentality or mere prettiness of sound.

Mr. Casadesus began with Schubert's Ländler, Op. 171, and Beethoven's *Appassionata* Sonata. The Schubert dances were tastefully but academically played, and it was only in the last movement of the Beetho-

ven sonata that Mr. Casadesus's emotional reserve melted and he began to perform the music really passionately. From then on, the evening was pure delight. After the intermission he played Ravel's *Valses Nobles et Sentimentales* so exquisitely that their faded measures blossomed anew; and he ended with the *Alborada del Gracioso*, as fierily performed as if it were a dance by Escudero.

—R. S.

Robert Schrade, Pianist Town Hall, Feb. 27

Robert Schrade was heard to best advantage in the lighter works in his program. In a group of pre-classic items, including a Telemann fantasy and a Scarlatti sonata, the young pianist displayed nicely shaded tone and deft fingerwork. There were, too, passages of delicacy and charm in his performances of Schubert's Fantasy, Op. 15, and Chopin's Ballade in F major. The pianist affected the bravura styles, but although he showed some flair for it he did not have quite enough technique to control it, and the driving intensity he apparently put into the finale of the Schubert Fantasy, and, particularly, Scriabin's Etude in D sharp minor and Chopin's Etude in B minor, emerged as sheer percussiveness. The pianist also had a tendency to make exaggerated accentuations, presumably for expressive effect, but these often served only to disrupt the continuity and were particularly disturbing in the Chopin ballade.

—A. B.

Elizabeth Rowan, Soprano Times Hall, Feb. 27 (Debut)

In her first New York recital Elizabeth Rowan disclosed an opulent and at times beautiful voice. Her program was a rather conventional one holding arias and songs by Arne, Handel, Schubert, Wolf, Szulc, Moret, and Poulenc, in addition to two groups of conservative American songs. Miss Rowan seemed far more comfortable, and was more convincing, in the songs in English than in the others. Wolf's *An eine Aeolsharfe* and Nimmersatte Liebe were projected with some imagination and variety, but there were few noticeable differences in her approaches to the works of Handel, Schubert, or Poulenc.

Miss Rowan's singing would have been more interesting had she been able to use her voice more skillfully. Her mezzo-forte tones were frequently lovely, but otherwise her tones were generally throaty and unpointed. Arpad Sandor supplied estimable accompaniments throughout the program.

—A. H.

George Ricci, Cellist Carnegie Hall, Feb. 28

Sensitivity and songfulness were everywhere in delightful evidence in George Ricci's recital. The young cellist seemed to be playing for the sheer joy of it, with gracious ease and spontaneity and a loveliness of tone rare among cellists. Although his program was not always suited to the tasteful romanticism of his style—it included J. C. Bach's Concerto in C minor (claimed as a first New York performance) and J. S. Bach's unaccompanied Suite in G major, as well as Samuel Barber's Sonata, Op. 6; a Dvorak rondo; and a Bartók rhapsody—the natural musicianship of his phrasing and the remarkable instincts with which he shaped the longer line seemed to make questions of absolute stylistic purity rather beside the point. If his Bachs (both father and son) were not the ideal Bachs they were certainly a pleasure to hear as Mr. Ricci communicated them, once the artist's terms were accepted. For the record, it should be added that the cellist was inclined to be a bit careless in his intonation of fast passages. This was most evident in the Dvorak rondo, but on the other



Julius Katchen George Ricci

hand this same rondo was perhaps the most felicitous example of Mr. Ricci's gift for spinning a lovely melodic substance. Leopold Mittman was the accompanist.

—A. B.

Julius Katchen, Pianist Town Hall, Feb. 28

Julius Katchen, who has spent the past two years in Europe and the Near East, brought back Ned Rorem's Sonata No. 2 for its first American concert performance at this recital. Mr. Rorem, a young American composer, has been living abroad for the past two years. The sonata is made up of four movements called Overture, Tarantelle, Nocturne, and Toccata Epilogue. It offers the pianist a field day for technical display but little that is original or musically significant in material or structure. Each of the four movements is a facile showpiece, patently modelled after Ravel, Poulenc, and other French masters. Mr. Rorem has written far more persuasively and individually in other works. This time he has turned out a piece that has a painfully acquired and unconvincing French accent. Mr. Katchen played the sonata brilliantly, although his penchant for letting fast tempos run away with him was indulged in the toccata.

The recital opened with Brahms's Sonata in F minor. Mr. Katchen had the right conception of the work, as a free poetic fantasy that fits a bit uncomfortably into sonata form, but he let it become too episodic. His touch was sensitive and he achieved a sustained mood in the Andante. In the final movement, where rhythmic accuracy and a just tempo are especially important to make the contrapuntal scheme clear to the listener, he unfortunately sacrificed sense to speed and rushed through several passages at an impossible rate. Again in Beethoven's Sonata in A flat, Op. 110, there were imaginative touches and episodes of tonal beauty, but he never seemed to come to grips with the music, and he spoiled the inversion of the fugue by accelerating the tempo. Moussorgsky's Pictures at an Exhibition completed the program.

—R. S.

Gerald Tracy, Pianist Town Hall, March 2

In his first New York recital since 1946, Gerald Tracy offered Bach's French Suite in E minor, Schumann's Davidsbündlertänze, Stravinsky's Piano Sonata, a Debussy group, and a Liszt and Chopin group.

Mr. Tracy's playing showed a serviceable technique and honest, competent musicianship, but his performances were largely lacking in imagination. None of them had much inner impulse, so despite the fact that the stylistic externals were adequately defined the prevailing effect was one of monotony.

—J. H., Jr.

Alton Jones, Pianist Town Hall, March 1

Alton Jones presented two major works—Beethoven's Sonata in E flat, Op. 81a, and Schumann's Sonata in F sharp minor, Op. 11—and shorter selections by Bach, Brahms, Bartók, Schebalin, Kent Kennan, Chopin, and Liszt. The pianist, who has made

(Continued on page 26)

DANCE

Theatre Dance, Hunter Playhouse, Feb. 18

The most ambitious work in this Theatre Dance program was the first performance of Paul Szilard's ballet *Bilitis*, based on the Pierre Louys story. Set to miscellaneous Debussy pieces, it tells how the young Arcadian girl was loved and left by a shepherd, became a friend of Sappho, and finally dedicated herself to service in the temple of Aphrodite. The choreography was neat and tasteful in a limited way, but the ballet was introduced by a ludicrous and unnecessary dialogue between two elderly, late nineteenth-century Parisian cocottes. The music, mostly piano pieces and the song *La Chevelure* (recited, not sung), had disconcerting connotations when coupled with the stage action. Jean Stoneham danced the title role ably, and Mr. Szilard and Arlene Avril were acceptable in the two other leading parts. Frank Lemmon prepared the simple, imaginative set.

A satiric solo, *In Quiet Desperation*, choreographed by Betty Lind to music by Noel Sokoloff and danced most effectively by Ruth Harris, proved the one successful work in the program. Inventive, funny, and making its points economically, it resembled an animated drawing from Steig's *The Lonely Ones*. Miss Lind also contributed *Opus Three*, a smoothly patterned, abstract composition for four boys, also with music by Noel Sokoloff.

Sinfonia Menuda, by La Meri, was a four-part suite for seven dancers, including one who acted as a conductor, performed without music, and making use of Spanish dance movement, castanets, and heel-work for its visual and aural designs. Provocative in idea it was too elementary in execution to be of value.

Robin Gregory's *Impetus*, choreographed for a group of nine girls, who wore repulsive looking red woolen underwear, was a fine study of the relationship between mother and daughter in three succeeding generations. Shirley Genther composed the score.

Israeli Dance Suite, three simple, attractively stylized folk dances, represented the work of Alan Banks, who had created it last summer for the Brandeis Youth Foundation. They were performed to recorded choral settings by Max Helfman.

Also on the program were Iris Merrick's *The Radish*, a ballet version of a Russian folk tale, having music by Gretchaninoff, costumes by Lynn Tittman, and scenery by Kenneth Pfeiffer; *Small Fiasco*, a solo choreographed and danced by Linda Margolies to music by Stan Kenton; and *Fallen Wing*, a solo choreographed and danced by Barbara Bennion to music by Edmund Haines.

—R. E.

Roberto Iglesias YMHA, Feb. 26

Dance Circle sponsored this program of Spanish dances by Roberto Iglesias and his *Ballets de Espana* in Kaufmann Auditorium. Mr. Iglesias was the leading dancer, and choreographer of all except one work. In his company were Aida Ramirez, Elena Navarro, Coco Ramirez, Barbara Sobell, Deirdre Stone, Pedro Lorca, Matteo Vittucci, Gene Myers, Franchino Gallo, and Guillermo Keys Arenas. Accompaniments were ably supplied by Juan Martinez, guitarist, and Raymond H. Sachse, pianist.

Mr. Iglesias moved lithely and executed turns quite brilliantly; his heel work had facility but not enough strength to be exceptional, and his castenet work was only ordinary. As a choreographer he patterned his movements and rhythms well enough in traditional Spanish styles, and in the first dance, *Exaltacion*, and a bal-

let based on an excerpt from Garcia Lorca's *Romancero Gitano*, he made added use of stylized ballet pantomime.

The ballet, the most extended work in the program and set to music by Turina, tells of the murder of a young man by his four jealous cousins. A dance between Mr. Iglesias and Miss Sobell, who represented the moon; the fight that ended with the murder; and a dance of mourning by Aida Ramirez were imaginatively conceived. They suggested that Mr. Iglesias' best ideas are stimulated by stories involving concrete actions and emotions.

The only other choreographer represented in the program was Mr. Arenas, who contributed a charmingly simple *Bolero Ritmico*, which he danced himself in a pallid fashion.

—R. E.

Iva Kitchell Brooklyn Academy of Music, March 6

Iva Kitchell's only New York appearance this season was made in the major concert series of the Brooklyn Institute of Arts and Sciences. There were no new works in the program, but it served to emphasize the dancer's excellent basic technique, her increasing skill as a satirist, and the greater economy and sureness with which she makes her wonderfully funny comments on her colleagues. The quality of pathos so engagingly exhibited in the Intro section of the Vert Bros. number suggested that Miss Kitchell might profitably explore this emotional approach and so broaden the range of her compositions. As usual, Harvey Brown provided first-rate accompaniments at the piano.

—R. E.

Eleanor King, Dancer Carnegie Recital Hall, March 10

Eleanor King, a former member of the Humphrey-Weidman Group and in recent years active in Seattle, gave a solo program on this occasion, with Edith Bown as pianist. Miss King used recordings to accompany several of her dances. The program included four works new to New York: *Soliloquy in the Morning*, with music by Roy Harris; *Dance of the Afternoon*, with music by Harris; *Concerto for Harpsichord*, set to the Vivaldi-Bach D minor Concerto; and *Transformations*, an unaccompanied dance. The other works were *Moon Dances*, to excerpts from Schönberg's *Pierrot Lunaire*; *Who Walk Alone*, to music by Alban Berg; *Roads to Hell*, to music by Genevieve Pitot; and *To the West*, to music by Harris.

Miss King's choreography for this program was eclectic, containing elements of interpretative dance, modern dance, and pure mime and gesture. It had flashes of originality and plastic beauty but no continuous line or inner power. She danced rather feebly, hampered no doubt by the tiny stage.

—R. S.

Dismissed Musicians Reinstated in Holland

AMSTERDAM.—The 62 members of the Concertgebouw orchestra who were dismissed for walking out of a concert on Jan. 23 in a demonstration against Paul van Kempen, Dutch-born German conductor, have been reinstated by the Concertgebouw board of directors. Salaries were paid the musicians for the two weeks the orchestra did not perform.

Leonard Bernstein To Take Sabbatical

Leonard Bernstein has announced that he will forego appearances as conductor and pianist for a year and a half, beginning April 15, in order to devote his time to composition. The 32-year-old American's final engagements before his sabbatical will be with the Israel Philharmonic in this country and Scandinavia and with an orchestra in Mexico City.

City Ballet

(Continued from page 12)

had the additional merit of giving employment to two fine dancers in the company, Hugh Laing and Diana Adams, who are familiar with Tudor's choreographic style. The work as it stands is perfectly respectable, but it is not one of Tudor's most notable achievements, nor does it show a fresh approach to the materials it deals with.

The story line of *Lady of the Camellias*, while it purports to derive directly from the Dumas novel, is in reality a skeletal treatment of the incidents of *La Traviata*. The score, however, carefully avoids any reference to the music Verdi wrote for that opera. Instead, Mr. Tudor has gathered together bits and snatches from the Verdi works, of varying degrees of obscurity. There are melodies from *I Vespri Siciliani*, *I Lombardi*, from minor pieces in smaller forms, and the chorus of *Israélites*, *Va, pensiero*, from *Nabucco*, which is used for a long *pas de deux*.

The whole ballet, in fact, is a long *pas de deux*. Minor figures appear in the party scenes, and Mr. Tudor himself (under the nom de guerre of John Earle) raised his monitory hand in a brief appearance as the hero's father, but the main burden of making the story clear devolved on Miss Adams and Mr. Laing. The main fault with the movement they were given—and a major flaw in the work—was that it lacked enough emotional range to make the events come alive. The lovers, miming their emotions after the fashion of the characters in *Lilac Garden*, seemed mildly glad when they met, mildly happy when they were together, mildly perturbed when they met again, and mildly unhappy when they were apart. There were some touchingly tender passages between them, but seldom any intensity of emotion, almost never any real spark.

The tragedy of *Camille* arises basically out of the separation of the lovers by social conventions, as personified by Armand's father. In making the father a mere lay figure and reducing his appearances to a minimum Tudor has robbed the drama of its antagonist without providing an adequate substitute source for the dramatic tension he engenders. As a result, his new ballet becomes a series of detached episodes in the lives of two people who care tenderly for each other but who are forever wandering away. There is no clarification of the reasons for the sequence of events, and the emotion between the lovers is not projected as being sufficiently intense to give the denouement much tragic force.

The patchwork score is another obstacle, beautiful as are many of the excerpts it includes, for it is disconcerting to sit and watch people on the stage going through essentially the same motions that one has become accustomed to associating with other melodies specifically designed to accompany them. Perhaps it is unfair to judge one work of art in terms of another, but when the two relate so closely at so many points it is impossible to put such a work as *La Traviata* out of mind. It is inevitable that an incomplete, somewhat emotionally attenuated rendering of a story, to a score whose appositeness is at least dubious, should suffer by comparison with a masterpiece that deals with the same characters and events.

The principals danced well, and Leon Barzin conducted with authority. The other pieces on the bill were *Card Game*, the *Sylvia pas de deux*, and the omnipresent *Bourrée Fantasque*.

—J. H. Jr.

Standard Repertoire, March 1

A New York City Ballet program that included *Serenade*, *Pas de Trois*,

Illuminations, and *Firebird* provided more or less expected pleasures. Most notable, perhaps, were André Eglevsky's incredible cabrioles in *Pas de Trois*; Melissa Hayden's vicious and obsessed portrayal of *Profane Love* in *Illuminations*; and Maria Tallchief's hard brilliance in the title role of the Stravinsky work. All the ballets were well danced, and Angelene Collins' singing in *Illuminations* was beautifully projected.

—R. E.

La Valse, March 2

This program was made up of Jerome Robbins' *The Guests*; and three ballets by George Balanchine—*Symphonie Concertante*, *Divertimento*, and *La Valse*. Maria Tallchief and Nicholas Magallanes were the outcast young lovers in Robbins' balletic sermon against bigotry and intolerance. Diana Adams and Tanaquil LeClercq were in top form as the soloists in Balanchine's *Mozart* setting. Miss Tallchief danced superbly in *Divertimento*, with Francisco Moncion as an able partner. *La Valse*, new this season, had a spirited performance, with Miss LeClercq revealing new womanly and dramatic potentialities in a role that fits her like the black gloves she wears in the tragic finale. The orchestra had not yet mastered the Ravel scores in certain details, but Leon Barzin kept the rhythmic scheme clear.

—R. S.

The Guests, March 4

It was a special pleasure on this occasion to see Nora Kaye in a role which gave some play to her dramatic genius. As the girl in Jerome Robbins' *The Guests* she brought new overtones into the ballet. The pathos of her appeal against group prejudice and the inner struggle she undergoes before she decides to risk ostracism with the boy she loves were beautifully delineated in Miss Kaye's performance. No one else, to my knowledge, has gotten so deeply inside the part. Unfortunately, her strength emphasized Nicholas Magallanes' insipid characterization as the boy, although as a dance partner Mr. Magallanes was, as always, admirable. Frank Hobi danced the role of *The Host* weakly. Hugh Laing, like Miss Kaye at his best in character parts, was unforgettable as the *Prodigal Son* in Balanchine's *ballet*. Yvonne Mounsey was an especially venomous *Siren*, and the other dancers also gave brilliant performances. Not to be outdone, Maria Tallchief and Francisco Moncion were at their best in *Firebird*, and a stirring performance of *La Valse* brought to a close one of the finest evenings the New York City Ballet has given us.

—R. S.

Stadium Concerts Appeals for Contributions

Mrs. Charles S. Guggenheim, chairman of Stadium Concerts, has made an appeal to individuals and organizations throughout the New York metropolitan area to subscribe \$100,000 in contributions to underwrite the estimated operating deficit for the coming season of summer concerts at Lewisohn Stadium. Contributions may be forwarded to Stadium Concerts, Inc., 20 West 57th Street, New York 19.

Harrison To Conduct Oklahoma City Symphony

OKLAHOMA CITY.—The board of directors of the Oklahoma City Symphony has announced the appointment of Guy Fraser Harrison as conductor of the orchestra for the 1951-52 season. He succeeds Victor Alessandro, who has become the conductor of the San Antonio Symphony. Mr. Harrison is now conductor of the Rochester Civic Orchestra and associate conductor of the Rochester Philharmonic.

RECITALS

(Continued from page 24)

many recital appearances over the years, played with the confidence of experience. Every work gave evidence of serious intentions and hard work, and technically there was much to admire in his performances. His tone, too, was generally agreeable, except in loud passages, as in the first movement of the Beethoven sonata, where it inclined to hardness. But on the whole the pianist did not have very much to convey with regard to musical communication, approaching a Bach prelude and fugue or a Brahms intermezzo or a Bartók Roumanian folk dance in much the same way, without differentiation of style or variety of color.

—A. B.

Oliver Colbentson, Violinist
Times Hall, March 2

Oliver Colbentson, who made his recital debut a year ago, reaffirmed the good impression he had made on that occasion. The violinist's playing was again tasteful, musical, and stylistically apt. If the violinist lacked the richness of tone and the bravura abandon to toss off Ravel's *Tzigane* with complete conviction, it was evident that he knew its requirements. Brahms's D minor Sonata fared better, particularly the final movement, where the recitalist added spontaneity to his impeccable phrasing and agreeable colors. The cool classic lines of Bach's Sonata in E minor for Violin and Continuo and Stravinsky's Duo Concertante were more suited to his intellectual approach and were consequently his most pleasing performances of the evening. Phyllis Rapoport was the excellent accompanist, and David Wells assisted at the cello in the Bach sonata.

—A. B.

Toba Brill, Pianist
Town Hall, March 3, 3:00

Toba Brill, who made her debut here in 1945, at the age of fourteen, returned to Town Hall in a program that included such exacting works as Schubert's *Wanderer Fantasy*, and the complete Preludes, Op. 28, by Chopin; as well as items by Bach, Mozart, Fauré, and Philipp. To say that the young pianist handled the Schubert fantasy creditably is high praise, for if her powers of endurance were not quite up to building the final movement to an imposing climax, many another pianist has failed in the same task; but few have played the remainder of the work with such charm and sensitivity.

There were also instances of unevenness in Miss Brill's performances of the Chopin preludes, and these seemed rather inexplicable. Certain preludes, such as the A major, the B minor, and the B flat minor were glossed over in a superficial fashion indicative perhaps of the pianist's youth, while others, such as the F sharp major, C sharp minor, and E flat major were genuinely moving in their mature conviction. The reason seemed to lie partly in the pianist's incomplete understanding of problems of color and touch. Fauré's *Nocturne*, Op. 36, No. 4, for example, would have benefited from a more melting tone, and her playing of Philipp's *Etude*, Op. 92, although a brilliant example of the clarity the pianist could maintain at high speed, was more than a little louder than the "Pianissimo" of its sub-title indicated it should be.

—A. B.

Thomas Richner, Pianist
Town Hall, March 4, 3:00

Thomas Richner devoted all of his recital to Mozart sonatas. The pianist's choice of program was not only courageous of itself but venturesome with regard to the sonatas selected—C major, K. 330; C minor, K. 457; G major, K. 283; B flat major, K. 570; and D major, K. 284.



Thomas Richner Toba Brill

none of which are among those most frequently played. The recitalist showed, too, an intelligent sense of contrast in assembling works from various periods in the composer's life.

Mr. Richner's performances were all marked by musical sensibility and technical dexterity. His phrasing was meticulous, and his coloring tastefully suited to the Mozart style. By and large, the earlier sonatas were more fully realized than the later ones. A cool but charming delicacy, characteristic of the pianist's approach, was in excellent keeping with the G major sonata but robbed the C minor sonata of its passionate intensity.

—A. B.

Jane Carlson, Pianist
Carnegie Hall, March 4, 5:30

Jane Carlson's performance of Paul Hindemith's *Ludus Tonalis* at this recital was enough in itself to establish her as a brilliant musician and a completely equipped technician. For she played this intricate, intellectually demanding, and wonderfully wrought music with affectionate understanding, as well as impeccable clarity. The *Ludus Tonalis* (a contemporary parallel to Bach's *The Well Tempered Clavier*) is made up of a *Praeludium*, twelve fugues, each followed by an *interludium*, and a *Postludium*. Hindemith composed the work in 1943, but it has been played in New York only two or three times since then. It is music that demands devotion and prolonged study, but it is infinitely rewarding. Miss Carlson was equally felicitous in her treatment of the contrapuntally fascinating fugues and of the *interludia*, which include a march, a *pastorale*, a waltz, and even a cakewalk (although Hindemith does not give it that title). Every voice in the fugues was faultlessly enunciated, the music never lost its rhythmic vitality and buoyancy; and the tonal shading was always sensitive. The audience listened to the introspective work with absorption, thanks to this masterly interpretation.

Miss Carlson began the recital with a performance of Bach's *Toccata* in G major that had percussive and matter-of-fact passages, despite its integration and control. Her interpretation of Beethoven's Sonata in C major, Op. 2, No. 3 however, was fluid and full of color. The answering voices in the *Adagio* and the scampering chord passages in the finale were especially effective.

—R. S.

Andrés Segovia, Guitarist
Town Hall, March 4

A capacity audience filled Town Hall to hear Andrés Segovia play music of quality on the guitar. His two-hour program held works by Milan, Purcell, De Visee, Giuliani, J.S. Bach, C.P.E. Bach, the two Scarlatti, Mendelssohn, Turina, Albéniz, and Castelnuovo-Tedesco. Mr. Segovia's technique, scholarship, and sensitivity illuminated each composition, and made the program as a whole as varied as the limits of the instrument and its music would permit.

Giuliani's *Sonatina*, a sparkling item akin to Haydn's light-hearted piano works, was presented by Mr. Segovia with such subtle and charming good humor that it was easily the high point of the entire program.

Castelnuovo-Tedesco's Suite, performed for the first time, had its three movements described in a pro-

gram note in this way "The first has the freedom of improvisation of the Italian Ricercari of the 16th Century. The second has the nostalgic mood of Scottish folksongs; the third is rhythmic and whimsical, more modern and American in style." It was, however, disappointing in performance, since it contains few moments of musical interest.

—A. H.

Vladimir Horowitz, Pianist
Carnegie Hall, March 5

Vladimir Horowitz' first recital of the season seemed to traverse a long dynamic arc. The eminent pianist opened quietly with Schumann's Variations on a Theme by Clara Wieck (the third movement from the Sonata in F minor, Op. 14) and ended quietly with a group of lyrical encores—there were no encores of the *Stars and Stripes Forever* type on this occasion. In the center of the program came Prokofieff's Seventh Sonata, Op. 83, whose final movement was the monumental climax of the evening. In between the pianist played Mozart's Sonata in B flat, K. 333; a Chopin group consisting of a mazurka, two polonaises, two études, and a waltz; and Liszt's *Valse Oubliée* and Sixth Hungarian Rhapsody.

There were, of course, high points throughout the evening, and if in none of these Mr. Horowitz surpassed his performance of the Prokofieff finale, it was quite probable that it was simply impossible to do so. For the pianist's performance of it was of an absolute perfection that perhaps no one could duplicate. Not only was the phenomenal Horowitz virtuosity at work here but also a profound and complete identification with the rising, crashing force of the music. There was, too, in the Chopin polonaises (the C sharp minor, Op. 26, No. 1, and A major, Op. 40, No. 1) a similar, if necessarily less insistent, quality of irresistible energy that made them the capstone of a brilliantly played Chopin group. Another pinnacle of achievement, but in an altogether different vein, was Liszt's *Valse Oubliée*, which the pianist communicated with memorable tenderness.

—A. B.

Musicians' Guild
Town Hall, March 5

The last of the four subscription programs given by the Musicians' Guild this season offered Haydn's Quartet in D major, *The Lark*; Brahms's Horn Trio; Bach's Second Suite for Solo Viola, in D minor; and Schönberg's *Verklärte Nacht*. Of these four fine works the Brahms trio stood out, largely because it is less frequently performed than the others. Particularly in the last two movements it contains many inspired ideas, beautifully worked out, and the writing for this particular instrumental combination is remarkably idiomatic. It was fortunate in its trio of performers—Frank Sheridan, pianist; Joseph Fuchs, violinist; and Joseph Singer, horn player—for they conveyed all the color, warmth, and lyricism in the score.

The Kroll Quartet (William Kroll, Louis Graeler, Nathan Gordon, and Avron Twersky) gave a spirited, straightforward account of Haydn's delightful quartet, and they were joined by Carlton Cooley, violist, and Alan Shulman, cellist, in a rich and vibrant performance of the Schönberg tone poem. Lillian Fuchs's presentation of the Bach suite was dispassionate, tonally beautiful, accurate in pitch, but without any rhythmic pulse whatsoever.

—R. E.

Dessoff Choirs
Town Hall, March 6

Another milestone was passed in the splendid history of the Dessoff Choirs when Paul Boepple conducted the organization (which now functions as a unit despite the plurality of its name) and the New York Wind Ensemble in what were probably the first



Vladimir Horowitz Andrés Segovia

American performances of Perotinus' *Salvatoris Hodie* and *Viderunt Omnes*, and *Guillaume de Machaut's Mass: Notre Dame*. Perotinus served as musician for the *Notre Dame Cathedral* in Paris during the latter part of the twelfth century; Machaut, a contemporary of Petrarch and Chaucer, lived in the fourteenth century. This concert of their works proved conclusively that their musical contributions are of far more than merely historical significance. Here is music of vital, sincere, and moving beauty. It is to be hoped that the pioneering of the Dessoff Choirs will encourage other organizations to seek out the riches of these and other examples of Gothic musical art.

The thoroughness with which the Dessoff Choirs operates in the presentation of unknown music was symbolized by a handsome sixteen-page program booklet that contained an essay by Gustave Reese on the composers and their music; notes on the performance of the music, by Mr. Boepple; and a brief survey, by Bradley K. Thurlow, of the times in which the composers lived and worked.

Mr. Reese points out that the *Machaut mass*, the major work in the program, "is the earliest known complete polyphonic setting of the Ordinary of the Mass by one man." It is for four voices, and, like the *Perotinus* works, was probably intended to be sung by a solo quartet. Mr. Boepple believes, however, that "the tone ideal of that [the Gothic] time was more akin to that of the present Orient (India, Java, China), than to ours," and that "at present, we lack the proper sounds for a historically faithful rendition of *Perotinus'* and *Machaut's* works." He defends his use of a 148-voice chorus by stating that "a large, disciplined chorus of untrained voices can now lend more clarity to a polyphonic texture than a quartet of quavering soloists." The parts assigned to the instrumentalists in each of the compositions were more or less arbitrary choices, since no one today knows either what parts were originally intended to be instrumental or how they were played.

Perotinus' *Viderunt Omnes*, a joyous setting in organum quadruplum of a Christmas gradual, was performed twice in the program. Its appeal is more immediate than that of the other works, but none of them should seem totally strange to anyone who is reasonably familiar with the parallel intervals, dissonances, and free rhythms of contemporary music.

—A. H.

Herbert Tichman, Clarinetist
Ruth Budnevich, Pianist
Times Hall, March 7

This delightful recital of music for clarinet and piano and for clarinet and orchestra, with the orchestral score in piano reduction, was a valuable reminder of the wealth of repertoire denied to audiences who limit their interest to the piano and string instruments. The two artists performed Brahms's Sonata Op. 120, No. 2, in E flat; Darius Milhaud's Clarinet Concerto, composed for Benny Goodman, in its first New York performance; Leonard Bernstein's Sonata; Alban Berg's Four Pieces, Op. 5; two Fantastic Dances by Dimitri (Continued on page 28)

Chicago Symphony Dismissals Stir Up Tempest In A Teacup

Chicago

THE Chicago Symphony, which in recent years has received almost as much space in the news columns as in the music sections of local papers, made news again shortly after Rafael Kubelik, the orchestra's conductor, returned in February from a seven-week midwinter vacation. This time the excitement was a tempest in a teacup, stirred up by the dismissal or demotion of eight musicians, but it was enough to set off rumors of low morale in the orchestra.

Warren Benfield was replaced by Gaston Dufresne as first bass and asked to step down to second bass; René Rateau was succeeded by Julius Baker as first flute and Ignatius Genusza by Clark Brody as first clarinet; Leonard Sharow was engaged to succeed Sherman Walt as first bassoon, Walt being asked to move down to third bassoon. Others discharged or asked to take lesser positions were Peggy Hardin, flute; John Henigbaum, horn; Renold Schilke, trumpet; and Thomas Glenecke, percussion. Mr. Dufresne comes from the Boston Symphony and Mr. Sharow from the NBC Symphony, while Mr. Baker and Mr. Brody have been free-lancing after serving with the CBS Symphony.

Orchestra officials denied a newspaper report that a purge of members was contemplated, and asserted that the number of musicians being discharged or demoted at the end of the season was not above average. There had been no permanent conductor for the last two years until Mr. Kubelik's appointment last fall, it was pointed out, and the conductor's dismissal of the eight players is the first change he has made in personnel.

Mr. Kubelik returned to the podium with the concerts of Feb. 22 and 23, in which he added Bach's First Suite and Rousset's Third Symphony to the repertoire. Suzanne Dance made her debut with the orchestra in Ravel's *Shéhérazade* and the aria *Per pietà* from Mozart's *Cosi Fan Tutte*. It was a program of musical interest, set forth with a vitality and sense of style that made the conductor's homecoming a success.

The conductor's final program, on Dec. 28, before going away also marked Kirsten Flagstad's first appearance in the subscription concerts. The soprano devoted herself to music directly or indirectly linked with Isolde and Brünnhilde, singing the Wesendonck songs, Isolde's narrative, and Brünnhilde's immolation. This was one of the most stirring solo performances with the orchestra in many seasons, and Mr. Kubelik accorded Miss Flagstad a magnificent accompaniment.

Vladimir Horowitz, playing the Tchaikovsky B flat minor Piano Concerto he has hidden to glory many times before, won applause at the concerts on Jan. 4 and 5, and Eugene Ormandy, first of the four guest conductors engaged to appear during Mr. Kubelik's absence, brought the orchestra to the highest peaks it had attained all season. Prokofieff's Sixth Symphony, being introduced to the orchestra's repertoire, was given a vibrant reading. The Andante cantabile from Tchaikovsky's First String Quartet was played in memory of Theodore Thomas, as part of an all-Russian program.

The Tuesday matinee on Jan. 9 was a repetition of the preceding week's program, except that Tchaikovsky's Overture-Fantasie, Romeo and Juliet, replaced the concerto.

Paul Creston's Third Symphony was played for the first time in Chicago on Mr. Ormandy's last program, on Jan. 11 and 12. Two stand-

ard works, Handel's Water Music and Brahms's First Symphony, rounded out Mr. Ormandy's farewell to Orchestra Hall.

Leonard Bernstein, who had conducted the orchestra at Ravinia in 1944 and 1945, but never in subscribers' concerts downtown, made his Orchestra Hall debut a brilliant one on Jan. 23, by not only directing Haydn's B Flat Major Symphony B. & H. 102, and Stravinsky's Rite of Spring, but also conducting the Orchestra Hall premiere of Ravel's G major Piano Concerto and simultaneously playing the solo part. The subscribers seemed to find the dual performance a stimulating and genuinely rewarding experience, for the pianist's playing was remarkably well integrated with his own accompaniment.

In his second and final program, on Jan. 25 and 26, Mr. Bernstein gave Mahler's Second Symphony a reading of great depth and power. Singers in the stirring choral finale were Alyne Dumas Lee, soprano; Ruth Slater, contralto; the Chicago Musical College Chorus, and the Christian Choral Club. For the only other work on the program, Mr. Bernstein was conductor and pianist in Bach's Concerto No. 5, for piano, flute, violin, and string orchestra, with Mr. Rateau and John Weicher, the concertmaster, as the other soloists.

George Schick, assistant conductor, made his debut in the subscription concerts with the program for Feb. 1 and 2, for which Eduard van Beinum was to have been guest conductor before he canceled his American tour. It was a routine concert except for the Chicago debut of Hans Hotter, who sang Hans Sachs's monologue from the third act of Die Meistersinger and Wotan's farewell to Brünnhilde, from Die Walküre. The monologue suffered from a faulty accompaniment, but the Walküre excerpt provided a revealing vehicle for a voice of sturdy texture. Mr. Schick opened the concert with the orchestra's first performance of Mozart's minor but meritorious B flat major Symphony, K. 319.

Ernest Ansermet, whose fortnight as a guest conductor in 1948 had been something of a disappointment, was a much more impressive exponent of Beethoven this time in the performance of the Eroica Symphony that opened his two-week engagement on Feb. 8 and 9. Stravinsky's Petrouchka suite and his own transcription of Debussy's Epigraphes Antiques were included in his first program and again in the following Tuesday afternoon concert, which was rounded out with skillful versions of Handel's Twelfth Concerto Grosso and Mozart's Prague Symphony.

On Feb. 15 and 16 Ellen Ballon introduced the piano concerto written for her by Heitor Villa-Lobos, while Mr. Ansermet repeated the Handel and Mozart works.

Mischa Elman played a routine recital on Jan. 6 at Orchestra Hall, and Leopold Terapsulsky, cellist, took the same stage the next afternoon in a concert that did not demonstrate any marked improvement over his Chicago debut of a year earlier.

Jacob Lateiner essayed an ambitious piano program on Jan. 14 at Orchestra Hall and employed a huge tone and consistently strong attack in the trying Bach-Busoni Toccata in C major and Beethoven's C minor Sonata, Op. 111. The Alenius Ensemble, a group of two brothers and two sisters, proved uninspired in their violin, viola, and piano recital the same afternoon at Kimball Hall. William Kapell played a masterful recital on Jan. 16 at Orchestra Hall, in the Musical Arts Piano Series.

Marian Anderson sang the first of two Orchestra Hall recitals on Jan. 21, with artistry unchanged but a vibrato marking some of her notes. Artur Rubinstein's appearance on Jan. 20 at Orchestra Hall also was the first of two. Ernst Levy, pianist, substituted for the Loewenguth Quartet, on Jan. 19 at Mandel Hall in the University of Chicago series, because of the quartet's automobile accident. The Vienna Choir Boys returned to Orchestra Hall on Jan. 27, and Rudolf Firkušný appeared there in recital the following afternoon.

The Siegel Chamber Music Players launched their fifth season on Feb. 2 in Fullerton Hall, with Clara Siegel, pianist; Aaron Rosand, violinist; and the Chicago Symphony Woodwind Quintet in a program that offered the premiere of a violin and piano sonata by Manoah Leide-Tedesco. A resident composer, Leide-Tedesco blends modern and classical styles in an economical piece that masterfully contrasts raucous assertiveness with dulcet introspection.

Andrés Segovia was a flawless technician as well as a penetrating artist in his guitar recital on Feb. 4 in Orchestra Hall. Northwestern University, celebrating its centennial, sent its a cappella choir to Orchestra Hall on Feb. 5 for a concert sung somewhat stiffly under the direction of George Howerton. Beth Miller appeared on Feb. 5 in a Kimball Hall piano recital notable for its rhythmic consistency and lyricism, although it seldom displayed great interpretative depth or communicative power.

Louis Kohnop, winner of the annual Society of American Musicians audition, appeared on Feb. 6 in Orchestra Hall on the Musical Arts Piano Series. He played with a well grounded technique, a clear and revealing style, and a sensitivity that sometimes flagged. Reginald Kell, clarinetist, was guest artist with the Fine Arts String Quartet on Feb. 7 in Fullerton Hall and shared a recital with Mieczyslaw Horszowski, pianist, on Feb. 9 in Mandel Hall.

The Israel Philharmonic played a vivid concert under Leonard Bernstein on Feb. 10 in Orchestra Hall, and an even more persuasive one the following afternoon under Serge Koussevitzky. Robert McDowell, pianist, was soloist with the Chicago Business Men's Orchestra on Feb. 9. Risë Stevens sang to an unusually enthusiastic audience on Feb. 17 in Orchestra Hall. Robert Casadesus played with less than his customary verve on Feb. 18 at Orchestra Hall.

The St. Olaf Choir, directed by Olaf C. Christiansen, sang with purity and balance of tone, well executed attack, but little freshness, on Feb. 20 at Orchestra Hall. The same day in Fullerton Hall, Hugo Kolberg presented a violin recital of vigor, depth, and security. The Roosevelt College String Quartet called in several guest artists to give a program of three Debussy sonatas, on Feb. 21 in Fullerton Hall.

Kimball Hall recitals included those of Mitzi Kinnunen, pianist, Jan. 21; Louise Doschek, pianist, Feb. 7; the Federal-Laredo Glee Club, Feb. 11; Bernard Izzo, baritone, Feb. 13; Marian Jersild, pianist, Feb. 16; and Olga Balasenowich, dancer, Feb. 21.

—WILLIAM LEONARD

Musicians Club Presents Two Artists

At its monthly tea-musical at the Hotel Plaza on Feb. 18 the Musicians Club of New York, Frank LaForge, president, presented Fredell Lack, violinist, and William Masselos, pianist, as soloists.

Lubarsky To Represent Four Singers and Directors

Wladimir Lubarsky has become the United States representative for Nicola Rossi-Lemeni, bass; Giuseppe Taddei, baritone; Giovachino Forzano, stage director; and Angelo Quadri, conductor.



A. Strok

Strok To Present Menuhin in Japan

Permission has been granted to A. Strok by the Supreme Commander for the Allied Powers to manage a concert tour for Yehudi Menuhin in Japan next September. The violinist, who will play there for the first time, is already engaged for some thirty appearances.

The tour marks Mr. Strok's return to management in the Far East. For many years before the war he was the representative in Japan and other countries of the Orient for numerous artists, including Feodor Chaliapin, John McCormack, Amelita Galli-Curci, Artur Rubinstein, Leopold Godowsky, Benno Moiseiwitsch, Mischa Elman, Jascha Heifetz, Fritz Kreisler, Joseph Szigeti, Jacques Thibaud, Efrem Zimbalist, Emanuel Feuermann, Gregor Piatigorsky, La Argentina, Ruth St. Denis, Anna Pavlova, and Andrés Segovia. Some of the artists, such as Mr. Zimbalist, made as many as six tours of the Orient under Mr. Strok.

Kaufman and NCAC Sever Relationship

After a nine-year association Louis Kaufman has announced that he will no longer be represented by the National Concert and Artists Corporation. The American violinist returned from a six-month European tour last December to appear at Columbia University; in recital in Baltimore, Detroit, Los Angeles, Richmond, and in colleges in Idaho, Oregon, and Washington. On April 3, 12, and 13 he will play Milhaud's Second Violin Concerto with the Chicago Symphony. He recorded the work last summer under the composer's direction. He will be heard on the WQXR Artists Series and will serve as commentator when his recording of the twelve concertos in Vivaldi's Op. 8 are broadcast on the same station. A broadcast with the Seattle Symphony will precede his sailing on May 1 for Europe. He will return in January.

LaBerge Receives Belgian Decoration

Bernard R. LaBerge has been awarded the Cross of the Knight of the Order of the Crown of Belgium by Prince Baudoin, in recognition of his thirty years of service to Belgian art and artists. The decoration was presented by Jan. A. Goris at the Belgium Information Center. Among the music groups from Belgium that Mr. LaBerge has presented in this country are the Pro Arte Quartet, the Musique des Guides (Royal Belgian Band), the Belgian Piano String Quartet, and the Pro Musica Antiqua. The last group will return next fall for its second American tour. Mr. LaBerge has also managed tours for Charles Courboin, former organist of Antwerp Cathedral and now organist of St. Patrick's Cathedral in New York, and Flor Peeters, organist of the Metropolitan Cathedral of Belgium in Malines.

RECITALS

(Continued from page 26)

Shostakovich; and Claude Debussy's Rapsodie. Miss Budnevich played the Prelude, Forlane, and Toccata from Ravel's *Le Tombeau de Couperin*.

Milhaud's Concerto is made up of four movements, the first and last vigorous allegros, the second a rhythmically powerful scherzo, and the third a plaintive andante in popular style. The music is idiomatic, bursting with energy and ideas, and colored with reflections of South American folk music and American jazz. Bernstein's Sonata is not one of his most characteristic and original works, but it is a strong piece of writing and consistently interesting. The Berg poems are hauntingly beautiful, perhaps the subtlest music ever written for clarinet. Nor should the sumptuous sonorities of the Debussy work be passed over. Both artists met the formidable technical and interpretative challenges of the music brilliantly. They should appear again soon with another fascinating program. The clarinet literature is rich enough for several.

—R. S.

Fordham Glee Club
Town Hall, March 8

Frederic Joslyn conducted the Fordham University Glee Club in its annual concert. Music by Victoria, Bach, Handel, Haydn, Tchaikovsky, and Bantock, as well as a group of Fordham college songs, was sung by the glee club. The Varsity Quartet appeared in the program; Richard Lohr, tenor, sang a Cilea aria and Strauss's *Zueignung*; and Donald Badaracco, one of the glee club's accompanists, played piano works by Chopin and Rachmaninoff. Benito Lopez was the other accompanist.

—N. P.

Anatole Kitain, Pianist
Carnegie Hall, March 9

In the second half of his eighth annual Carnegie Hall program, Anatole Kitain played Liszt's Sonetto di Petrarca 123 and Aaron Copland's Four Blues, with delicacy, lovely tone color, and a complete regard for and communication of the music. Such beautiful, sensitive performances made it incomprehensible that in other portions of the recital he should favor excesses of tempo and pedaling. He could race across the keyboard with impressive facility and speed, but the result was too frequently unintelligible harmonically and melodically. The program included in addition to the works mentioned W. F. Bach's Organ Toccata in D minor (after Vivaldi), Liszt's Concert Etude in F minor, Scriabin's Satanic Poem, Chopin's F minor Ballade, Schumann's Fantasiestücke, and Mendelssohn's Variations Sérieuses.

—R. E.

Virginia Passacantando, Pianist
Town Hall, March 9 (Debut)

Virginia Passacantando opened her debut recital with a sturdy and completely musical performance of Bach's Toccata in C minor. The fugal portion of the work was particularly well handled; its lines were always clear and its climactic function in the work as a whole was thoroughly realized. In Beethoven's Sonata in E major, Op. 109, she negotiated the technical hurdles commendably except in the Prestissimo movement, where her tempo was a shade too fast for perfect articulation. Her projection of the third movement variation theme was especially beautiful, and the variations themselves were set forth with

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fluency and individuality. The pianist's tone was clear and resonant in other than fortissimo passages, where it became hard and dry.

The same hardness rather dominated Miss Passacantando's presentation of five excerpts from Hindemith's *Ludus Tonalis*, Chopin's Polonoise in E flat minor, Op. 26, No. 2, and the Paganini-Liszt Caprice in A minor, No. 24. In the Hindemith pieces, however, the pianist exhibited the same architectural understanding that benefited the Bach work. Chopin's Impromptu in G flat minor, Op. 51, and Ravel's *Gaspard de la Nuit* rounded out the program.

—A. H.

Maria Kurenko, Soprano
Town Hall, March 11, 3:00

Although Maria Kurenko had been ill for four days before the second of her two Town Hall recitals and was attended during it by a doctor backstage in the pauses between groups, the occasion was no less an artistic triumph than the earlier event. A singer with a vocal discipline as complete as hers can surmount most of the obstacles of indisposition, and after the first few songs only a physician could have guessed that she was not in the pink of condition.

The supreme achievements of the afternoon were her performances of Moussorgsky's seven *Nursery Songs* and a group of French songs by Berlioz and Reynaldo Hahn. She treated the *Nursery Songs* like the genre pieces they are, combining almost incredible expertness of vocal control and nuance with the devices of the disease, and projected in equal measure both their musical values and their sophisticated simulation of a child's psychological world. To Berlioz' *The Death of Ophelia*, a quietly moving song of great inwardness and subtlety of perception, she gave the full dramatic weight without forcing the music out of its restrained shape. In Hahn's *Infidélité* she maintained as exquisite a lyric line as I have heard from any singer all season.

Elsewhere the program contained an opening group by Pergolesi, Campra, and Mozart, in which the soprano displayed her faultless coloratura and patrician phrasing; four Medtner songs with rather unbridled piano accompaniments; the Letter Scene, from Tchaikovsky's *Eugene Onegin*; and four Gretchaninoff songs from the cycle *Snowflakes*, which is dedicated to Miss Kurenko. With the superb co-operation of Robert Hufstader at the piano, Miss Kurenko made her recital a model toward which all but a few of the rarest artists can only aspire.

—C. S.

Jean Geis, Pianist
Town Hall, March 11 (Debut)

Jean Geis, winner of the 1949 Biennial Young Artists Auditions conducted by the National Federation of Music Clubs, has already played here as soloist with the New York Little Symphony, an appearance won through competition. This was Miss Geis's first New York recital, however. In it she offered Bach's E minor Toccata and Fugue, three Scarlatti sonatas, Schumann's Symphonic Etudes, the first performance of Vincent Persichetti's Fifth Piano Sonata, and Ravel, Liadoff-Siloti, Scriabin, and Paganini-Liszt pieces.

For all her petite figure, Miss Geis proved a robust and vigorous player, possessing a good technique and sound musical instincts. She was at her best in the Bach and Persichetti works, where her healthy, clean-cut style provided a clear exposition of the music. In its main outlines the Schumann piece was equally fine, without having all its warmth and subtleties of detail fully realized, and she invested the Siloti transcriptions of four Liadoff songs with considerable charm. Occasionally she played too fast, even



CARMEN IN MIAMI

Pictured at the reception given for participants in a recent performance of Bizet's *Carmen*, produced under the auspices of the Opera Guild of Miami, are, from left to right, Emerson Buckley, conductor; Frank Guerrera, the Escamillo; Ira Petina, the Carmen; Mrs. George Pawley, president of the guild; and Arturo di Filippi, general director

for her fleet fingers, as in the Scarlatti sonatas; she sometimes worked too hard trying to attain a massive climax, as in the finale of the Schumann piece; and the dynamic and color range she employed was somewhat limited.

In its solid construction, fluency, and avoidance of clichés, the new Persichetti sonata makes an excellent addition to the piano repertoire.

—R. E.

OTHER RECITALS

JEAN THORP, pianist; Town Hall, Feb. 7.

DAVID BAKER, baritone; Carnegie Recital Hall, Feb. 13.

CHARLOTTE BEIT, soprano; Times Hall, Feb. 14.

RICHARD KENNEDY, tenor; Times Hall, Feb. 14.

RUTH MORRIS, soprano; Carnegie Hall, Feb. 18.

ANNA STECK, soprano; Town Hall, Feb. 18.

ALBERT McCARY, baritone; Carnegie Recital Hall, Feb. 22.

MARIA MUNSTER, soprano; Carnegie Recital Hall, Feb. 24.

MILTIADES SIADIMAS, violinist; Times Hall, Feb. 25.

IRIS ROGERS, soprano; Carnegie Recital Hall, Feb. 25.

ELSIE MADSEN, pianist; Carnegie Hall, March 2.

EUGENE FEDELE, tenor; Carnegie Recital Hall, March 3.

EDNA RICKS, soprano; Town Hall, March 4.

SYLVIA SARGENT, soprano; Carnegie Recital Hall, March 4.

HUBERT VALENTINE, tenor; Carnegie Hall, March 4.

MARTHA POLLAK, pianist; Carnegie Recital Hall, March 4.

RASHA NICOLAEVSKAYA, soprano; Times Hall, March 4.

HERMA MENTH, pianist; Carl Fischer Hall, March 6.

MARILYN NEELEY, pianist; Town Hall, March 7.

YVTAUTAS BACEVICIUS, pianist; Carnegie Hall, March 11.

VEHANOUSH HOVIVIAN, violinist; Times Hall, March 11.

JOHN PATRICK COLLINS, baritone; Carnegie Recital Hall, March 11.

ALICE SIROONI, pianist; Town Hall, March 11.

before her retirement. As has been usual with this superb artist, considerations of tone and technique were forgotten (actually she was in relatively good voice), only the songs, recreated with profound simplicity, mattered. And as the cycle came to a close with its five matchless final songs the cumulative nobility and sorrow of Schubert's music, seemed fully realized and more deeply moving than ever.

—R. E.

Mildred Dilling Plays Benefit Recital

Mildred Dilling, harpist, assisted by her sister, Charlene Dilling Brewster, violinist, donated their services in a recital for the benefit of the John Haynes Holmes Community House, on Feb. 9 in the Community Church Auditorium in New York. Works by Bach, Mozart, Pierne, Albeniz, Prokofieff, Debussy, and others were played by Miss Dilling. With her sister she presented Kreisler's *Gitana*, Fauré's *Après un Rêve*, Grasse's *Waves at Play*, Schubert's *Ave Maria*, and Renié's *Scherzo-Fantasie*.

Solov Appointed Opera Choreographer

Zachary Solov has been appointed chief choreographer and ballet master of the Metropolitan Opera Ballet for the 1951-52 season. Antony Tudor, who supervised it this season for Ballet Theatre, will continue to direct the opera ballet school, assisted by Margaret Craske, but Ballet Theatre's supervisory affiliation will not extend beyond this season. Mr. Solov created the new choreography introduced in the Fledermaus production on March 3.

Modern Dance Season Cancelled

The two-week season scheduled by the New York City Dance Theatre at the City Center beginning late in April has been cancelled. "General financial stringency" was given as the reason for the action. The modern-dance organization's first and only season was held at the City Center in December, 1949. Its directors are Isadora Bennett and Richard Pleasant.

Lotte Lehmann

(Continued from page 3)

preters, the soprano has had occasion to sing this magnificent work almost annually in recent seasons. This time it served appropriately as the next to the last program she was to give here

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METROPOLITAN OPERA

(Continued from page 8)

tan, I never could agree with those who like Lawrence Gilman, found her equally great as an actress and interpreter. She seemed to me somewhat cold, dramatically lethargic and vocally lacking in warmth and passion. But she is now a distinguished actress, as well as one of the greatest singers in the world. The voice has lost a little body and bloom at the top, but it is still absolutely secure and magnificent in quality once it has warmed up. Miss Flagstad still sings with flawless accuracy, as anyone can test by following her with score. And she sings today with far greater human comprehension and psychological subtlety than she used to. Her *Götterdämmerung* Brünnhilde is younger, more radiant and forceful in the prelude and the first act, infinitely more savage and convincing in the second act, and far more majestic and transfigured in the immolation scene.

Her farewell to Siegfried in the prelude was all tenderness and pride; every phrase was emotionally as well as verbally clear. Even more remarkable was her acting in the third scene of Act I. Her reply to Waltraute's plea for the ring, "Bist du von Sinne?", was alive with outraged love. And who could forget the frozen horror with which she asked: "Verrat-Wer drang zu mir?", as a strange figure appeared, instead of Siegfried? Her whole body was tensed with fear and foreboding. Later, when the mysterious stranger tore the ring from her finger, her shriek of anguish made one feel the full force of the brutal rape. Again, she worked wonders with Brünnhilde's bewilderment, anguish, and growing fury in Act II. "Welches Unholds List" was masterfully interpreted, and the oath on the spear was white-hot with implacable hatred. A subtle touch enhanced the Immolation scene. She kept her body enveloped in a black cloak all through the first passage, opening her arms and unfolding it only when she turned to Siegfried's body, as if the tenderness of that moment had melted her superhuman composure.

In the old days, Miss Flagstad usually was a little nervous about the horse in the passage that Brünnhilde sings to Grane. This time she immersed herself fully in the mood, and convinced the spectator that this Brünnhilde had actually ridden Grane through the tempests. In every way, her *Götterdämmerung* Brünnhilde marked her enormous growth as an artist during the tragic years she has been away from us. She fully deserved the long ovation (one of the most enthusiastic I have ever witnessed at the Metropolitan) at the close. It was characteristic of her generosity as a colleague that she thrust forward Mr. Svanholm and the other artists, to remind the audience that they also merited the wild applause.

Mr. Svanholm's *Götterdämmerung* Siegfried has always been excellent, but he has deepened his conception of the role. This was especially noticeable in the scenes in which he drinks the potions which deprive and restore his memory of Brünnhilde. The facial expression and gesture were wholly convincing. The death scene was also more vivid, although Mr. Svanholm sprang up to sing too vigorously for a man with a spear wound in his back. His musical accuracy in the scene with the Rhine Daughters in the prologue of Act III was as much of a joy as ever. This is one of the trickiest passages for tenor ever written, and not one Siegfried in ten sings it absolutely faithfully, as Mr. Svanholm does.

Miss Resnik's Gutrun was a dramatically intelligent and musically competent conception that missed fire for two reasons. Her voice was too hard and forced in quality in the high

passages to suggest the gentleness of Gutrun's character, and she was too forceful in temperament. Gutrun is the one warm, lovable character in *Götterdämmerung*, and Wagner wrote some of his most exquisite music for her. The artist who portrays her must be both vocally and physically lovely. Miss Resnik looked well and moved gracefully, but she did not get the right vocal inflections.

Mr. Davidson sang Alberich's music well in the uncanny and harmonically supersubt scene with Hagen. There are overtones of character that he can still add to the role. Miss Harshaw's Third Norn was creditable, if un-German in diction, in comparison with Miss Madeira's excellent song-speech. But Miss Harshaw's Waltraute was vocally and dramatically less satisfactory. She has changed from contralto to soprano this season, and it was doubtless difficult for her to turn back and assume a role that calls for a contralto. The part of Waltraute needs a vivid dramatic temperament and an heroic voice. Miss Lipton's performance as the Second Norn was intelligent. Both Miss Berger and Miss Amara sang as beautifully as they had in Das Rheingold. It was an especial pleasure to hear the Rhine Daughters blend their voices sensitively and sing on pitch. The trios of Rhine Daughters and Norns were far better sung this time than they were in the previous production of the Ring.

Herbert Graf achieved a smoother ensemble and more sensible treatment of detail in these performances, but it must be admitted that the stage direction did not equal the playing of the orchestra and the performances of certain individual artists in thoroughness and artistic penetration. Mr. Graf could demand more thought from some of the dramatically less imaginative singers in their stage business, and he could insist on a greater awareness of the interaction of the characters and the significance of the text. Examples of highly effective direction and interpretation were Act I, Scene 1, and Act II of *Götterdämmerung*, where Hagen's use of Gunther as a cat's paw and his cruel exploitation of Gutrun's trusting innocence were clearly delineated. Miss Resnik made Gutrun's jealous questions about Siegfried's night with Brünnhilde very human and understandable. The chorus of vassals was also far more mobile than in the past

in Acts II and III, and sang the wild music of Act II superbly. Kurt Adler deserves praise for his training of the singers.

It is high time that the orchestra of the Metropolitan Opera, now one of the finest in the world, should receive its just due. No other opera orchestra has to play more performances or a more cruelly demanding schedule of rehearsals during the season than this one. Yet the men gave Mr. Stiedry of their best throughout the Ring, and the solo playing was quite as good as that of the first players of our great symphony orchestras. Richard Moore played the solo horn calls on stage splendidly, and David Rattner played the solos in the pit with comparable mastery of tone color and volume. The famous clarinet duet in *Götterdämmerung* was beautifully performed by Herbert Blayman and Ettore Bendazzi. Isidor Blank's lustrous trumpet tone was a constant joy, in the scene of the Rhine Daughters in *Götterdämmerung* and in numerous other passages. The cello solos of Janos Stark left nothing to be desired in eloquence and beauty of timbre. Other players who contributed notably were the concert master, Felix Eyle, the associate concert master, Victor Aitay, and the assistant concert master, Moritz Vico; the solo second violinist, Victor H. Dardenne; the viola soloist, John Dijanni; the solo double-bass player, Gerald Fiore; the solo flutist, Harold Bennett; the solo oboist William Arrowsmith; the solo bassoonist, Stephen Maxym; the solo trombonist, Roger Smith; the bass trumpet player, Enrico Bozzacco; the solo timpanist, Richard Horowitz; the harpists, Reinhardt Elster and Marcella DeCrary; and the solo tuba player, Mario Ricci. These artists and their colleagues provided the most completely satisfying element in the Ring performances.

The Metropolitan Opera Guild deserves gratitude, also, for its sponsorship of the special afternoon series of Ring performances. Let us hope that the Metropolitan will keep the cycle in the repertoire and bring the vocal and dramatic elements into full unity, to rival the orchestral performances.

—R. S.

Double Bill, Feb. 4

Three changes of cast in *Cavalleria Rusticana* and two in *Pagliacci* distinguished the season's fourth presentation of the double bill, a benefit for the Manhattanville College scholarship fund, from the earlier ones. Charles Kullman, as Turiddu, and Francesco

Valentino, as Alfio, were in good voice, and gave competent acting performances, though it was clear that they had not been as thoroughly indoctrinated in Hans Busch's stage direction as their predecessors. Lucille Browning was an ineffectual Mamma Lucia.

The new members of the *Pagliacci* cast were both baritones, and both had trouble with their high notes. Giuseppe Valdengo, as Tonio, failed catastrophically to negotiate the A flat he interpolated in the prologue, and the succeeding G did not come off much better. As Silvio, Clifford Harvout provided lack-luster vocalism throughout, and the top notes, in particular, were heavy and wanting in resonance. Mr. Valdengo was fairly effective, historically, but Mr. Harvout was wooden. The familiar members of the *Cavalleria Rusticana* cast were Zinka Milanov and Martha Lipton; of the *Pagliacci* cast, Delia Rigal, Ramon Vinay, and Thomas Hayward. Alberto Erede conducted. —C. S.

Der Rosenkavalier, Feb. 5

Martha Lipton was the only newcomer to the cast of *Der Rosenkavalier* in its fifth performance. She sang Annina for the first time this season, and was in excellent voice. Her colloquy with the Baron and her reading of the Mariandel letter were brilliant in the second act, and her acting in the third had point and style. The voices were not often in the ascendancy over the orchestra which seemed unduly powerful, although superbly balanced and shaded under the baton of Fritz Reiner. There was one substitution. John Brownlee stepped in to sing Faninal for Hugh Thompson, but as he had already been heard in the role, nothing new remains to be reported. Eleanor Steber sang the Marschallin; Jarmila Novotna, Octavian; Nadine Conner, Sophie; Fritz Krenn, Ochs; Thelma Votipka, Marianne; Kurt Baum, the Singer; and Alessio de Paolis, Valzacchi. In smaller roles were Lorenzo Alvary, Emery Darcy, Paul Franke, Lawrence Davidson, Leslie Chabay, Barbara Troxell, Paula Lenchner, Margaret Roggero, Genevieve Warner, Etienne Barone, Ludwig Burgstaller, and Peggy Smithers.

—Q. E.

Fledermaus, Feb. 6

The cast of the tenth *Fledermaus* performance was again a familiar one—Ljuba Welitch, Patrice Munsel, (Continued on page 31)

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ORCHESTRAS

(Continued from page 10)

make their living by being exciting.

It is doubtful whether the Fourth Symphony could be more beautifully and appropriately interpreted by any conductor now living than it was by Mr. Walter on this occasion. Again and again his penetration into what can only be called the soul of the music gave to familiar passages a mood of exaltation and at the same time a complete naturalness of utterance. The men played with rapt absorption throughout the evening, demonstrating again that the Philharmonic-Symphony is a great orchestra whenever it plays under a great conductor.

—C. S.

Myra Hess and Bruno Walter again appeared with the New York Philharmonic-Symphony on the afternoon of Feb. 11 in a repeat performance of the Brahms program presented in the Feb. 8 and 9 concerts. On this occasion the Academic Festival Overture was played in addition to the Piano Concerto No. 2 and the Symphony No. 4.

—N. P.

Barzin Group Presents Music and Dance Program

On the afternoon of Feb. 10 the National Orchestral Association and Leon Barzin, its musical director, presented, in Carnegie Hall, a program entitled Music and the Dance in which they were assisted by George Balanchine as artistic director, Jean Rosenthal as lighting director, and several dancers, including Maria Tallchief, Janet Reed, Doris Breckinridge, Tanaquil LeClercq, Frank Hobi, John Mandia, Edward Villella, and Yurek Lazowsky.

The program, planned to demonstrate the relationship between music and dance, contained movements and excerpts from works of Lully, Couperin, Rameau, Moffatt, Handel, Mozart, Delibes, Glinka, and Milhaud. Each musical example was played twice, once as concert music, and once with its accompanying dance.

—N. P.

Munch Conducts Bartók Composition

Boston Symphony. Charles Munch, conductor. Carnegie Hall, Feb. 14:

Don Juan	Strauss
Music for Strings, Percussion and	
Celesta	Bartók
Symphony No. 4	Dvorak

Bartók's Music for Strings, Percussion and Celesta is still played too rarely for a work of such originality, power, and meaning, and its appearance in the Boston Symphony program was cause for gratitude. The performance had sufficient merit under Mr. Munch's devoted guidance to give it coherence and shape and some of its extraordinary beauty as sheer sound. It would have been even more striking if the instrumental balances had been more meticulous and the rhapsodic and lyrical elements allowed their full expression.

The conductor's version of the Strauss tone poem was discouraging, not to say shocking, in its distortion of the score. He seemed to whip the music forward without regard for structural or tonal values. Phrases were straitjacketed into arbitrary shapes that had no rhythmic stability. The vaulting themes were taken at a headlong pace, sometimes unplayable even by this virtuoso orchestra. Valuable details were lost in the strident orchestral sound occasioned by such driving tactics.

Mr. Munch assumed a more relaxed attitude toward the genial melodies and sprightly rhythms of Dvorak's charming Fourth Symphony, particularly in the slow movement, which he allowed to speak pretty much for itself. In the other movements he exhibited his apparently constant

need to speed things up or slow them down, as if the music had no natural flow of its own. This regrettable habit did not help to knit together a work that is already rather loose in structure.

—R. E.

Leonard Bernstein Leads Philharmonic-Symphony

New York Philharmonic-Symphony. Leonard Bernstein conducting. William Kapell, pianist. Carnegie Hall, Feb. 15:

Overture-Fantasy, Romeo and Juliet	Tchaikovsky
Piano Concerto No. 3, C major	
.....	Prokofieff
Le Sacre du Printemps	Stravinsky

This was the first of Leonard Bernstein's guest appearances with the New York Philharmonic-Symphony this season, and he had chosen a program in which he could shine. The climax of the evening was the frenetic yet controlled and integrated performance of Stravinsky's masterpiece. Mr. Bernstein understands this work profoundly, not merely in its sonorities and rhythmic patterns but in its psychological directness. He conducts it as a dancer would, with constant awareness of the inner beats, the movement phrases, and the emotional, as distinguished from the purely musical, pulse. The ecstatic beauty of the introduction to Part II, The Sacrifice, the hypnotic concentration of the Mysterious Circles of the Adolescents were as consummately projected as the more frenzied parts of the score.

Stravinsky himself is more cool and detached about this work, giving it a sort of objective precision. But I think that Mr. Bernstein's approach is more satisfying, musically as well as dramatically. He makes it a living ritual, full of rapture, terror, cruelty, worship, and abandon. In this music his sometimes sharply criticized choreographic treatment is exactly right. The orchestra caught the rhythmic impulses not merely from his cues, which were precise, but from the movement of his body.

Mr. Kapell gave a slashing, superbly vital performance of the Prokofieff Concerto. With flawless collaboration from Mr. Bernstein and the orchestra, he was able to take it at a clip that would be impossible without absolute rhythmic security. His interpretation of the wistful and exquisitely colored variations of the second movement revealed an understanding of the romantic aspects of the work. Prokofieff in this concerto used some of the patterns and ideas of the Rachmaninoff concertos, not imitating them literally, but translating them into a modern harmonic idiom, with more vehement rhythms. Rachmaninoff in turn seems to have been influenced in one of the episodes in his Rhapsody on a Theme by Paganini by one of the variations



Leonard Bernstein William Kapell

in the slow movement of the Prokofieff concerto. Here is a modern piano concerto that has as much virtuosic allure as the older showpieces and as good, or better workmanship. Mr. Kapell and Mr. Bernstein made it as exciting as a jam session by first-rate jazz players.

The evening opened with a brilliant but over-driven performance of Tchaikovsky's Romeo and Juliet which a mishap at the beginning of the love music did not throw out of focus. Altogether, this was a concert that took the orchestra out of the museum atmosphere and put into the clangor and raw energy of contemporary life.

—R. S.

In the concerts of Feb. 17 and 18, William Kapell substituted Rachmaninoff's Piano Concerto No. 2, in C minor, for Prokofieff's Third Concerto. The program remained otherwise unchanged. The young virtuoso hurled himself into his work with immense bravura, performing with an icy brilliance that carried no little effectiveness in the fast movements. The nostalgic pages of the score, however, were another matter. The pianist seemed to have little patience with them, and he tossed off the tender little melodies as if they were just so many notes to be executed. Leonard Bernstein led the orchestra in a highly athletic and rather loud accompaniment that, exciting enough in its blaring way, submerged the soloist in fortissimo passages.

—A. B.

Schola Cantorum Gives Britten's Spring Symphony

The Schola Cantorum of New York, conducted by Hugh Ross, gave a splendid program on Feb. 16, made up of Benjamin Britten's Spring Symphony, in its first New York performance, Bach's Magnificat, and Bruckner's Te Deum. Vocal soloists in the works were Mary Henderson, soprano; Jean Handzlik, contralto; Joseph Laderoute, tenor; and Lubomir Vichegonov, bass. The Boys' Chorus from St. Bernard's School sang in the Britten symphony; Owen Brady was the organist in the Bach work. Members of the New York Philharmonic-Symphony made up the orchestra.

Since I prefer hearing great, challenging and unfamiliar works done raggedly to hearing familiar, easy ones done well, I shall pass lightly over the technical shortcomings of the performances, which were serious and manifold, except in Bruckner's Te Deum. Mr. Ross is a sterling musician who knows the right tradition for Bach and who has the imagination and curiosity to interpret contemporary choral music well. He was a little frenzied in his directions on this occasion, but he did manage to keep things together and to make the singing vital. Britten's Spring Symphony was introduced to the United States by Serge Koussevitzky at the Berkshire Music Festival at Tanglewood on Aug. 13, 1949, and was reviewed at length by Cecil Smith in the September, 1949, issue of *MUSICAL AMERICA*. Suffice it to repeat here that it is a *tour de force* of choral composition, and that the audience was quite right in liking it enormously.

Bruckner's resplendent Te Deum, (Continued on page 32)



Charles Munch at rehearsal

METROPOLITAN OPERA

(Continued from page 29)

Jarmila Novotna, Nana Gollner, Charles Kullman, Brian Sullivan, John Brownlee, Hugh Thompson, Paul Franke, and Jack Gilford. Tibor Kozma conducted.

—N. P.

La Traviata, Feb. 7

The three leading roles in the eleventh performance of *La Traviata* were taken by Delia Rigal, Jan Peerce, and Robert Merrill. The cast, singing under Alberto Erede's direction, also included Lucille Browning, Margaret Roggero, Alessio de Paolis, George Cehanovsky, John Baker, and Osie Hawkins. Nana Gollner and Tilda Morse participated in the third-act dances.

—N. P.

Il Trovatore, Feb. 8

The season's seventh performance of Verdi's *Il Trovatore* with a familiar cast again revealed a marked improvement over past years in the Metropolitan Opera's current production of this perdurable war-horse of the repertoire. Zinka Milanov, after beginning a little tentatively, sang with an extraordinarily wide range of dynamics and often with ravishing beauty of tone. Fedora Barbieri's Azucena brought down the house, as Verdi intended that the role should, since he packed it with magnificent opportunities for vocal and dramatic effects. Leonard Warren was a vocally impeccable, if somewhat staid, Count di Luna. Kurt Baum, except for a few strained phrases, notably in *Di quella pira*, sang with ringing tone.

The others all of whom performed spiritedly, were Lucine Amara, as Inez; Nicola Moscova, as Ferrando; Thomas Hayward, as Ruiz; John Baker, as a Gypsy; and Alessio de Paolis, as the Messenger. Alberto Erede brought out much significant detail in the score, and kept the opera moving, if he did not always fully convey the primitive emotional power of the music in the scenes of the gypsy camp and the camp of the Count di Luna.

—R. S.

Double Bill, Feb. 9

The fifth performance of *Cavalleria Rusticana* bore discouragingly little resemblance to the first. Since the restaging of the opera by Hans Busch on Jan. 17, it has never been given twice with the same cast. Three Turridus and three Santuzza have appeared in it, and each of the other roles has been taken by two different artists. The latest reshuffling brought Astrid Varnay to the role of Santuzza—for the first time at the Metropolitan—in the company of Herta Glaz (a new Lola), Richard Tucker, Clifford Harvuo, and Jean Madeira. Patently neither Miss Varnay nor Miss Glaz had been granted enough rehearsal to acquaint themselves fully with the routines and general tone of the stage direction Mr. Busch originally planned; and Mr. Tucker, who had surpassed himself in his dramatic action as Turiddu in the first performance, had now slipped into a good many bad habits, addressing much of his singing to the footlights and sometimes failing to remain in character. One wondered what use there is in restaging an opera if no effort is made to retain the integrity of the ensemble in subsequent performances.

Miss Varnay sang musically and built her action upon an intelligent understanding of the character and the plot-line. A constant tremolo, however, robbed her vocal delivery of some of the direct impact Santuzza's music needs. Miss Glaz was conventional and tentative as Lola, but sang acceptably. The performance as a whole was seriously damaged by the



Sedge LaBlanc
Herta Glaz as Lola

almost constant ineptitude of Alberto Erede's conducting, which was demonstrated most painfully when he completely lost Miss Varnay at one point, allowing her to sing on without accompaniment and then requiring her to wait while the orchestra played two measures that should already have been completed. Elsewhere he showed little of the flexibility a conductor must have if he is to succeed in a Metropolitan performance in which some of the principals appear without orchestra rehearsal.

The Pagliacci performance retained more of its original character, although the reasons for Mr. Leavitt's aberrant treatment of the opera were no more apparent than they had been before. Robert Merrill finally appeared as Silvio on his third try—on two earlier occasions he had been indisposed—and sang easily and attractively. Giuseppe Valdengo negotiated the Prologue without mishap, substituting an F for the interpolated A flat he had attempted in his previous appearance as Tonio. The others in the cast were Delia Rigal, Ramon Vinay, and Thomas Hayward. Mr. Erede conducted.

—C. S.

Siegfried, Feb. 10, 2:00

Helen Traubel sang Brünnhilde in the season's sole repetition of Wagner's *Siegfried*, in a cast otherwise unchanged from that of the Metropolitan Opera Guild matinee on Feb. 7. In admirable voice, the soprano endowed her role with vitality and expressive vocal color. Fritz Stiedry conducted.

—C. S.

The Magic Flute, Feb. 10

Mozart's *The Magic Flute* was given in a special performance for the benefit of the Vassar Club Scholarship Fund on Feb. 10, with Kurt Adler conducting. Roberta Peters, who had sung the role of The Queen of the Night for the first time at a student matinee sponsored by the Metropolitan Opera Guild on Jan. 12, gave her second performance of it on this occasion. The youthful artist managed the scales and altitudinous arpeggios of *Der Höll Rache* with noteworthy accuracy. Her voice was on pitch and her rhythm was secure, even though the treacherous passage in triplets was not quite steady. Miss Peters is obviously a gifted singer and an intelligent musician. She was, of course, miscast as The Queen of the Night, a heroic coloratura role that calls for a mature and powerful actress. Miss Peters' voice was too light and too indecisive in the lower register to do full justice to the part, and she still has things to learn about Mozart style, but she carried out a difficult assignment brilliantly.

Herbert Janssen made his first appearance of the season as the High

Priest, achieving understanding English after his first few lines and singing expressively. Jarmila Novotna was indisposed, and Nadine Conner replaced her as Pamina. Others in the cast were Brian Sullivan, as Tamino; Nicola Moscova, as Sarastro; Hugh Thompson, as Papageno; Lillian Raymondi, as Papagena; and in other roles, Thomas Hayward, Clifford Harvuo, Lucine Amara, Thelma Votipka, Martha Lipton, Paul Franke, Genevieve Warner, Paula Lenchner, Herta Glaz, Emery Darcy, and Lawrence Davidson.

—R. S.

Il Trovatore, Feb. 12

Il Trovatore received its eighth performance of the season on this occasion, with a cast entirely familiar from other representations. Fedora Barbieri, in her final performance of the season, dominated the evening with her splendid singing and acting of the role of Acuzena. Zinka Milanov, as Leonora, was in exceptionally fine voice and provided many moments of sheer tonal beauty. Kurt Baum sang resoundingly as Manrico; Leonard Warren was again a big-voiced Count di Luna. Others were Nicola Moscova, Barbara Troxell, Thomas Hayward, John Baker, and Paul Franke. Alberto Erede conducted.

—Q. E.

Faust, Feb. 14

This completely routine performance of Gounod's *Faust* added no luster to the history of the Metropolitan. Giuseppe Valdengo appeared as Valentin for the first time, singing *Avant de quitter ces lieux* smoothly but loudly, and overacting the death scene to the point of grotesquerie. John Baker undertook the brief assignment of Wagner in the *Kermesse Scene* for the first time this season. The other principals, all of whom had sung their roles earlier in the season,

were Nadine Conner, Thelma Votipka, Anne Bollinger, Richard Tucker, and Jerome Hines. The *Walpurgis Night* ballet, which has improved from one time to the next, was by now wholly presentable, and Nana Gollner danced brilliantly. Fausto Cleva conducted.

—C. S.

Fledermaus, Feb. 13

Clifford Harvuo assumed the role of Frank, the jail warden, for the first time in the eleventh performance of *Fledermaus*. Marguerite Piazza, Patrice Munsell, Jarmila Novotna, Nana Gollner, Set Svanholm, Brian Sullivan, John Brownlee, Paul Franke, and Jack Gilford filled the other assignments. Eugene Ormandy conducted.

—N. P.

Il Barbiere di Siviglia, Feb. 15

Frank Guerrera sang his first Metropolitan Figaro and Thelma Votipka her first Berta in the ninth performance this season of Rossini's opera. Roberta Peters again sang Rosina, and Eugene Conley took over from Ferruccio Tagliavini, whose indisposition prevented him from making his first appearance of the season in the role of Count Almaviva. Salvatore Baccaloni as Dr. Bartolo, Cesare Siepi as Don Basilio, and George Cehanovsky, Alessio de Paolis, and Ludwig Burgstaller in minor roles completed the cast.

In his first go at the most colorful baritone role in the Italian operatic repertoire Mr. Guerrera was obviously out to make a sudden sensational success. He sang vigorously and well, with superb freedom at the top, if sometimes too loud for the best tonal results, and presented a characterization of almost overwhelming ebullience. When he has relaxed a little in the part he should become a very satisfying Figaro, for his figure is good, his sense of humor well developed.

(Continued on page 35)

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ORCHESTRAS

(Continued from page 30)

one of the most massive, harmonically gorgeous, and religiously convincing works of its kind in the repertoire, had not been heard here since a superb performance of it under Bruno Walter in 1943. It should not have to wait another eight years for the repetition, for it invariably inspires both performers and listeners. Bach's Magnificat is (fortunately) one of those masterful structures that can stand the roughest treatment and still emerge triumphant in performance. Despite blurred outlines and some faulty entrances, Mr. Ross achieved an exciting interpretation. Of the soloists, Mr. Laderoute and Mr. Vichegonov carried off the honors.

—R. S.

Ruth Posselt Soloist In Rivier Premiere

Boston Symphony Orchestra. Charles Munch, conductor. Ruth Posselt, violinist. Carnegie Hall, Feb. 17, afternoon:

Overture to *Genoveva* Schumann
Violin Concerto Jean Rivier
(First performance in New York)
Baal Shem: Vidui, and Nigun. Bloch
Symphony No. 7, E major. Bruckner

The unfamiliarity of the program notwithstanding, this concert was not as stimulating as the printed program promised. Schumann's overture to his only opera, *Genoveva*, does not have the sturdiness of the standard curtain-raisers, although Charles Munch and the orchestra performed it with lyricism and grandness. Ruth Posselt might have lent her admirable gifts to stronger stuff than Jean Rivier's slick and superficial concerto. The 54-year-old French composer's work, published in 1948, has its engaging pages, but piquant color-contrasts among violin solo and woodwinds (the strings have a decidedly secondary place in the instrumentation) lose their charm after a while, and in any case are no substitute for line. There is much busy patter in the two fast movements, but little continuity, and the slow movement borrows the melodic façade of a Wieniawski concerto but not the ideational solidity. The two excerpts from Bloch's *Baal Shem*, if not first-rate music, provided perhaps the most satisfying portion of the afternoon, for the violinist played them with an intensity and passion that was duplicated by the orchestra.

The Bruckner symphony, played after intermission, came rather as a disappointment. The only work on the program with largeness of scale and utterance, it received a performance remarkable for magnificence of sound but not for aptness of interpretation. Mr. Munch, in an apparent effort to curtail its excessive length, hurried the pace, and took the slow movement in particular at a tempo too fast to summon any of its majestic melancholy.

—A. B.

Pierre Fournier Plays With Little Orchestra

The Little Orchestra Society. Thomas Scherman, conductor. Pierre Fournier, cellist. Town Hall, Feb. 19:

Fantasy for Small Orchestra Douglas Townsend
(First performance)
Concerto, A major, for Cello and String Orchestra C. P. E. Bach
Concerto for Violoncello and Orchestra, Op. 85 Elgar
Symphony No. 4, A major, Op. 90 Mendelssohn

Main honors for this delightful concert went to Pierre Fournier. The distinguished cellist performed the Elgar concerto in particular with such masterly control of mood that he made palatable what in less authoritative hands might easily have become mawkish, and, further, did full justice to the brighter pages of this lengthy score. The Bach concerto was less



Ossy Renardy Pierre Fournier

of a test for the soloist. Its inherent musical interest took care of itself, and the cellist had only to apply himself with his customary ease to accomplish a performance of distinction.

Thomas Scherman and the orchestra gave the soloist sympathetic support and performed the purely orchestral chores—the Mendelssohn symphony and the Townsend novelty—admirably. The Fantasy for Small Orchestra, Mr. Townsend's first orchestral piece, shows promise rather than fulfillment. The young composer starts out with a good idea whose intensity is soon dissipated in a welter of counterpoint; but it is not without an effective moment or two on its way to an attempted fusion of baroque and classical patterns.

—A. B.

Ormandy Honors Birthday of Sibelius

Philadelphia Orchestra. Eugene Ormandy, conductor. Emil Telmányi, violinist. Carnegie Hall, Feb. 20:

Pohjola's Daughter Sibelius
Violin Concerto in D minor Sibelius
Symphony No. 2 Sibelius

In honor of Jan Sibelius' 85th birthday (which he celebrated on Dec. 5) Eugene Ormandy and the Philadelphia Orchestra devoted an entire evening to the Finnish composer's works. Both conductor and orchestra were in top form for the occasion. Mr. Ormandy's artistry was nowhere more in evidence than in his masterful pacing of the last two movements of the symphony; the orchestra's virtuosity was especially resplendent in the tone poem.

Emil Telmányi, who is again appearing in the United States after an absence of thirty years, was somewhat disappointing as the soloist in the concerto. His performance was obviously a devoted one, and it was completely musical in conception, but as a whole it lacked intensity. Surface energy abounded (in rapid passages phrase attacks and releases fairly crackled with accents), but it was often achieved at the expense of clear intonation and tonal suavity. Mr. Ormandy and the orchestra followed Mr. Telmányi carefully if at times timidly.

—A. H.

Richard Korn Conducts Berg and Early Strauss

Orchestra conducted by Richard Korn, Ossy Renardy, violinist; Walter Hautzig, pianist. Pauline Edwards Theatre, College of the City of New York, Feb. 21:

Serenade for Wind Instruments Strauss
Concerto for Piano, Violin, and Thirteen Wind Instruments Berg
Chanson et Danse, Op. 50 D'Indy
Serenade, E flat major, K. 375 Mozart

Richard Korn devoted the second in his series of four orchestral concerts to four chamber-music works written for different combinations of wind instruments. The most striking was Alban Berg's Concerto for Piano, Violin, and Thirteen Wind Instruments. The difficulty of presenting a well-integrated performance of this work is immense. Its expressive melodic thought requires interpretative qualities of the rarest kind; moreover, the atonal organization of the harmonic and contrapuntal language is extremely

complicated, and problems of balance and rhythm are continuously presented. Of the players involved in this performance, only the violinist, Ossy Renardy, seemed to possess full command of his part. Walter Hautzig, the pianist, overcame the technical difficulties, but—as was the case with the wind choir—everything sounded too loud, and differentiations in dynamic shades were hardly noticeable. In fairness to the performers and the conductor, it should be pointed out that acoustical conditions were bad, since the large hall contained only a small audience.

To open the program, Mr. Korn conducted Richard Strauss's Serenade, a charming and youthful work largely influenced by Mozart and the early romantics, but foreshadowing at some points the sweeping qualities of the early tone-poems. The performance was well balanced and satisfactory. Vincent D'Indy's *Chanson et Danse* were on the whole conventional and uninteresting. The opening and closing sections suggest Wagner's *A Siegfried Idyl*, and the dance-like middle section is superficial.

The closing work was Mozart's beautiful Serenade in E flat major, K. 375 for eight winds. As far as could be heard, the performance was well co-ordinated, but during it students kept walking in and out of the hall through all the doors, and noises from the outside were often more audible than the music that was being played on the stage.

—A. S.

Bernstein Conducts Ives Symphony No. 2

New York Philharmonic-Symphony Society. Leonard Bernstein conducting. Leonard Bernstein, pianist. Carnegie Hall, Feb. 22 and 23:

Overture to *Don Giovanni*; Three German Dances, K. 602, No. 3, K. 605, Nos. 2 and 3; Piano Concerto, G major, K. 453 Mozart
Symphony No. 2 Ives
(First performance)
El Salón México Copland

Charles Ives's Second Symphony had to wait half a century for its first performance, but Ives was at least half a century ahead of his time, so that his music sounds far more natural and comprehensible to us than it would have to our grandfathers. Nor is the Second Symphony one of his most challenging works; it is far less revolutionary than *Three Places in New England* and many other of his orchestral pieces. The symphony was completed in 1901, but the last movement contains material from an overture written in 1889, called *The American Woods (Brookfield)*. The whole work is (in the composer's own words) an expression of "the musical feelings of the Connecticut country around here (Redding and Danbury) in the 1890s, the music of the country folk. It is full of the tunes they sang and played then."

The symphony opens with a flowing, contrapuntally ingenious *Andante*, in which Columbia the Gem of the Ocean makes its appearance near the close. There is a Mahleresque freedom in Ives's treatment of this movement, but it is long-winded and unnecessarily repetitious. The following *Allegro* has dance-like rhythms and raciness of harmonic flavor. The slow movement is a free fantasy on old hymns with a reference to America: the *Beautiful* at the end that gives a clue to the tenderness and faith expressed in it. Ives has "the gift to be simple" in this deeply moving *Adagio*. The final *Lento maestoso* and *Allegro molto vivace* are even more folksy than the opening movements, and the symphony ends in a characteristic scramble of harmonies and rhythms that makes wonderful sense. Ives's Second Symphony is a loose, scattered work with episodes of academic imitation cheek by jowl with superb music. It is utterly sincere, and, like Virgil Thomson's *The Mother of Us All* (which is anticipated by two gen-

(Continued on page 33)

ORCHESTRAS

(Continued from page 32)
erations) a wholesome and natural expression of American life before the world wars and the triumph of the machine age. Mr. Bernstein conducted it with both love and technical mastery.

Mr. Bernstein's performance of the piano part of the Mozart Concerto was notably delicate and well balanced with the orchestra. Had he used fewer strings and toned down some of the orchestral attacks, it would have been even more effective. The Copland work was stirringly played, for no one conducts this music better than Mr. Bernstein. *El Salón México* is not Copland at his best, but it is irresistible when it is so intoxicatingly performed by a virtuoso orchestra.

—R. S.

Eugene List Soloist With Philharmonic-Symphony

On Saturday night and Sunday afternoon, Feb. 24 and 25, Eugene List was the soloist in the New York Philharmonic-Symphony programs in Carnegie Hall. With Leonard Bernstein as guest conductor, he was heard in two relatively short works, Milhaud's *Le Carnaval d'Aix* and Franck's Symphonic Variations. The Milhaud string of twelve short episodes, vintage 1926, is full of good humor. Malice and satire are absent from its engaging characterizations, and the few touches of sentiment are disarmingly light. Mr. List's intelligent reading of the solo part made appropriate use of varied percussive attacks. In the Franck variations his tone rightly took on more body and warmth and the phrasing more flexibility for a generally perceptive performance. In both pieces Mr. Bernstein provided brilliant orchestral accompaniments. The program also included the Overture to Mozart's *Don Giovanni*, three of his German dances,



Eugene List Isaac Stern

Ives's Second Symphony, and Copland's *El Salón México*, all held over from the Thursday-Friday program.

—R. E.

Barzin Conducts Works By Wagenaar and Martinu

National Orchestra Association. Leon Barzin, conductor. Carlos Salzedo, harpist; Ruth Freeman, flutist; Mary Hill Doolittle, cellist; WQXR String Quartet. Carnegie Hall, Feb. 26:

Egmont Overture Beethoven
Triple Concerto (1934) Wagenaar
String Quartet with Orchestra. Martinu
Three Excerpts from *La Damnation de Faust* Berlioz

Of the two seldom-heard works in this program, Bohuslav Martinu's String Quartet with Orchestra was by far the most satisfying. Composed in 1943, it is in form a sort of concerto grosso, with the quartet and the orchestra exchanging ideas about the development of variations from a basic theme in the first movement and the solo instruments taking a hand in the same sort of development in the *Andante*, whose climax is built up cleverly both in terms of the quartet and of the orchestra. The last movement is a true rondo, and a very brisk and good-natured one. Never a dull work, it would serve very well as a vehicle for the soloistic talents of the first-desk men in a major orchestra. The WQXR Quartet — Harry Glickman and Hugo Fiorato, violinists; Jack Braun-

stein, violist; and Harvey Shapiro, cellist, played it very well indeed.

The Wagenaar concerto seems to have no raison d'être except to provide engagements simultaneously for a harpist, a flutist, and a cellist. This



Ben Greenhaus
CONCERTO SOLOISTS

Leon Barzin with soloists in Bernard Wagenaar's Triple Concerto at a National Orchestra Association rehearsal — Ruth Freeman, flutist; Mr. Barzin; the composer; Carlos Salzedo, harpist; and Mary Hill Doolittle, cellist

it accomplished; but its vague Debussy ramblings served only to fill in between inordinately lengthy and uninteresting cadenzas for each of the soloists in turn. For the record, it should perhaps be noted that these were composed by Georges Barrère, Horace Britt, and Mr. Salzedo.

The Beethoven overture and the excerpts from the Berlioz opera received rousing, although not impeccably clean, performances at the hands of Mr. Barzin and his young players.

—J. H. Jr.

Isaac Stern Is Soloist With Philharmonic-Symphony

New York Philharmonic-Symphony Society, Dimitri Mitropoulos, conductor. Isaac Stern, violinist. Carnegie Hall, March 1 and 2:

Suite from *Idomeneo* Mozart-Busoni
Violin Concerto, A minor Bach
Violin Concerto, A minor Dvorak
Petrouchka Stravinsky

Dimitri Mitropoulos returned to the Philharmonic-Symphony after a few weeks' absence with a stunning interpretation up his sleeve. His conducting of the Stravinsky Petrouchka suite in the original version, including two sections omitted in previous performances by the orchestra, was a tour de force that left the audience gasping. When Stravinsky conducted the Philharmonic-Symphony in the work on Jan. 14 and 15, 1937, he omitted the portions entitled *Fête Populaire de la Semaine Grasse*, and *Chez le Maure*.

Mr. Stern had chosen two concertos as unlike each other as one could imagine, and he played both of them devotedly, although he seemed more at ease in the Dvorak. If this hyper-romantic loosely wrought work is to remain in the repertoire, it will have to be played with the abandon and tonal sumptuousness that Mr. Stern brought to it. The Dvorak concerto keeps reminding one how much better the Brahms concerto is, in the same vein, but it has an abundance of melody and passages of luxuriant harmonic fancy and effective scoring. Mr. Stern performed it with a genuine affection that found its most powerful expression in the *Adagio*. In the Bach concerto he was somewhat tense, and he tended to anticipate the orchestra in some ensemble passages. The lack of perfect integration may have been partly the fault of Mr. (Continued on page 34)

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ORCHESTRAS

(Continued from page 33)

Mitropoulos' casual beat. But Mr. Stern's performance was always rhythmically vital and tonally alive.

The Suite from Mozart's *Idomeneo* arranged by Ferruccio Busoni is made up of the Overture, Sacrificial Scene from Act III, and Festal March in F. The two latter excerpts, out of context, are something of a let-down after the magnificent overture, but they still make one long to hear the opera again. Mr. Mitropoulos' conception of *Petrouchka*, unlike Stravinsky's, is big, smashingly vigorous, and voluptuous in sheer sound. The music can stand this treatment very well; a little overstatement does it no harm. When the dynamic conductor conducted a passage with his shoulders, it was an exhibition of physical virtuosity that was so natural and spontaneous that it had no trace of offensive showmanship. The orchestra obviously enjoyed itself as much as the audience in this wildly exciting performance. —R. S.

Bolet Soloist With Philharmonic

Jorge Bolet, Cuban-born American pianist, made his first appearance with the New York Philharmonic-Symphony in the Saturday night concert of March 3 as soloist in Prokofieff's Second Piano Concerto. The program, conducted by Dimitri Mitropoulos, also included the Suite from Mozart's *Idomeneo* and Stravinsky's *Petrouchka*, both played in the previous Thursday-Friday concerts.

The Prokofieff concerto had not been played in New York for several seasons. It makes a fine show piece for any pianist able to handle its technical difficulties. Its effects are obvious and exciting, its tunes easily recognizable, and its harmonies pleasantly dissonant. If the melodic material is undistinguished and is developed, at least with regard to the piano part, in the style of Liszt and Tchaikovsky, the orchestration and the occasional beautiful passages in the Intermezzo suggest the more mature Prokofieff.

Mr. Bolet met its exacting demands with ease, keeping the formal outlines clear throughout the elaborate ornamentation. Particularly impressive was the massive cadenza toward the end of the first movement, played almost continuously at a forte or fortissimo level, and the ensuing passage in which the pianist was called upon to match the sound of the orchestra going full blast. The Scherzo, which requires the pianist to maintain a constant running figure in sixteenth notes an octave apart, provided another dazzling tour de force. Now and then Mr. Bolet's performance seemed a little heavy-handed and lacking in dynamic nuance, but subtleties did not seem necessary to a performance of the work, and the audience cheered the soloist at the end. Mr. Mitropoulos conducted the orchestral part brilliantly. —R. E.

Greenwich House Orchestra Town Hall, March 3

The novel feature of the annual orchestra concert of the Greenwich House Music School was the first performance in New York of Sam Raphling's Concerto for Piano. A well-made work, the novelty is essentially eclectic, although its general manner is French, with particular reference to Poulenc—especially in the second of its three movements, which uncovers fresh aspects of commonplace material with skill, if not usually with the French composer's lively imagination. Charles Jacobs was soloist and Maxwell Powers conducted the student orchestra. The program also included operatic excerpts sung by voice students and instrumental selections by C. F. Abel, Haydn, and Mozart. —A. B.

Heifetz Plays Sibelius With Philharmonic-Symphony

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Jascha Heifetz, violinist. March 8 and 9:

Hebrides Overture Mendelssohn
Symphony No. 1, C major Weber
Epitaphs for Orchestra Josef Alexander
(First Performances)
Violin Concerto, D minor Sibelius

Why Weber's First Symphony has not been heard here in nearly twenty years is hard to understand. It is a joyous work with all the exuberance of a youthful composition (Weber was twenty when he wrote it). Thanks are due to Dimitri Mitropoulos not only for having the imagination to revive it but for presenting it in a performance that was as lucid, direct, and ebullient as the work itself. The Mendelssohn overture, with its pictorial overtones, made a neat curtain-raiser for the mixed romantic-classic colors of the Weber symphony, but Josef Alexander's Epitaphs for Orchestra followed it as an anti-climax. A pretentious effort that "attempts to capture an essence and cross-section of humanity" by means of ten variations (For a Misfit, For a Politician, For a Maiden Lady, For a Black Boy, etc.) each evolved "not too obviously and at times only psychologically" from an Introduction, it

succeeds only in demonstrating the composer's skill in Straussian orchestration—unless a jazzy piano figure is enough to convey the essence of A Black Boy and a suggestion of a bugle call that of A Soldier.

Jascha Heifetz performed the Sibelius concerto in his own incomparable fashion. The violinist disposed of technical difficulties with typical saunter and an air of casualness that belied the work's intricacies. His tone was, as always, fabulous. Except in the slow movement, whose melancholy songfulness did not quite suit his fancy on this occasion, the violinist brought all his wealth of color and nuance to bear in a performance of intense personal conviction. Mr. Mitropoulos and the orchestra were of no little help in establishing and maintaining the dark moods. —A. B.

Anderson Scholarship Award Winners Announced

PHILADELPHIA.—Four contestants were awarded a total of \$1,800 by the Marian Anderson Scholarship Fund, according to a recent announcement by Alyse Anderson, secretary of the fund. They are Martha Z. Flowers, of New York, who received \$1,000; Lois Raye, of Philadelphia, \$300; Sara Mae Endich, of Philadelphia, \$300; and Robert Riedel, of Pittsburgh, \$200.

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MUSICAL AMERICA

METROPOLITAN OPERA

(Continued from page 31)

veloped if not over-subtle, and his command of Italian patter singing well above average. He should do well, however, to tone down or eliminate some of his ad libbed exclamations and laughs, for in this performance they seemed to be the product of either nerves or bad taste.

Miss Votipka, who this season is taking on more and more mezzo-soprano and contralto duties, was ex-

cellent in every way as Berta, giving a performance whose soundness, security, and good taste were worthy of her exalted reputation as an interpreter of secondary roles. Alberto Erede again conducted.

—J. H., Jr.

Il Trovatore, Feb. 16

The season's ninth performance of Il Trovatore brought the first Metropolitan Azucena of Blanche Thebom. The rest of the cast had appeared in previous performances — Delia Rigal, Barbara Troxell, Kurt Baum, Robert Merrill, Nicolo Moscova, Thomas Hayward, Paul Franke, and John Baker. Alberto Erede again conducted.

Miss Thebom seemed to have some reservations about making herself over into a haggard old gypsy woman. She was quite secure musically, and sang the more lyric portions of her music very well indeed. But although her impersonation was intelligently conceived, the handsome form (ill concealed by the costumes she wore) and erect, imperious bearing that serve her so well as Eboli seemed out of place in this opera. Musically and vocally her performance carried more conviction, although it could have done with stronger, more incisive verbal accents and a firmer body of tone in the lower register. With further performances these faults, which may well have resulted from the natural nervousness attendant on taking over a new role without stage rehearsal, should fall away. A talented singing actress who can be a convincing Ortred need not remain long so unconvincing an Azucena.

—J. H., Jr.

Götterdämmerung, Feb. 17, 2:00

The closing performance of the second Ring cycle brought the same cast as at the previous Thursday matinee, except for Helen Traubel, who sang Brünnhilde, and Gerhard Pechner, who sang Alberich. Mme Traubel was in splendid voice, and sang warmly and expressively throughout. Her immolation scene was intense with the controlled passion of betrayed womanhood, for she emphasized the womanly rather than the godlike qualities of the role. Mr. Pechner was a fine Alberich, sinister, dark-voiced, convincing in his hatefulness. Set Svanholm repeated his magnificent Siegfried, and Deszo Ernster, Regina Resnik, Herbert Janssen, and Margaret Harshaw were the other principals. The three Norns

were splendidly sung by Miss Harshaw, Martha Lipton, and Jean Maedra. Fritz Stiedry turned in another masterly performance.

—Q. E.

La Traviata, Feb. 17

The dozenth performance of La Traviata brought two seasonal firsts — Nadine Conner as Violetta and Richard Tucker as Alfredo. Leonard Warren was Germont, and lesser roles were taken by Lucille Browning, Margaret Roggero, Alessio de Paolis, George Cehanovsky, Lawrence Davidson, and Osie Hawkins. Alberto Erede again conducted.

Miss Conner was in very pretty voice, looked fresh and attractive, and acted gracefully, although her performance was largely innocent of emotional force. Alfredo is not a role that Mr. Tucker has sung frequently enough to make it one of his best, and while he delivered the more declamatory passages forcefully and with ringing tone his singing in the duets with Violetta would have profited from a smoother cantilena.

—J. H., Jr.

Tristan und Isolde, Feb. 19

Günther Treptow was heard for the first time at the Metropolitan Opera in the role of Tristan at this performance of Wagner's Tristan und Isolde. Five other members of the cast made their first appearances of the season in their roles — Astrid Varnay, as Isolde; Margaret Harshaw, as Brangäne; Ferdinand Frantz, as Kurvenal; Emery Darcy, as Melot; and Peter Klein, as a Shepherd. Mr. Darcy (who replaced George Cehanovsky as Melot) also sang the Sailor's Voice; Deszo Ernster was heard as King Marke; and Lawrence Davidson as the Steersman. Fritz Reiner again conducted.

Mr. Treptow was one of the most pedestrian and vocally uneven Tristans that we have had at the Metropolitan in recent years. Quite apart from his dank wig and baggy costumes, his physical movement and gesture were devoid of anything remotely resembling courtly grace, nobility, and passion. When he offered his sword to Isolde in the first act, he made little or nothing of the magnificent phrase, "War Morold dir do werth, nun wieder nimm das Schwert," which Wagner specifically marked "pale and gloomy" to give the singer a clue to the interpretation. In the second act he was a hopelessly lymphatic lover, who left every reflection of the rapture poured out by the orchestra to Isolde's care. Perhaps the crudest touch of all was the manner in which he slapped Kurvenal.

(Continued on page 37)

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COMMUNITY INFORMAL

In an informal moment, Edna Phillips, soprano, and her accompanist, Nathan Price, run through a passage for members of the Norwalk, Ohio, Community Concert Association committee, including Robert Reid, treasurer; H. Burton Bracy, president. Also on hand is John Roosa, Jr., representative of Columbia Artists Management, who attended the recital.

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"Prophet of the Organ Concert"

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LUIGI
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LETTERS to THE EDITOR

The Metropolitan's Ring

To THE EDITOR:

A devotee of Wagner's Ring dramas for a good twenty of my 28 years, I have just come away from the opening performance of the current matinee cycle at the Metropolitan with great disappointment. When the cycle was restaged and given new settings in 1948, at a reported cost of \$100,000, I had hoped with so many others that now, at long last, New Yorkers would have a Ring des Nibelungen to satisfy the eye as well as the ear. Unfortunately these hopes were not realized.

Since no Das Rheingold was given in two seasons, this week's matinee performance was the second one I witnessed since 1948. It was depressing to note that Das Rheingold was visually even less convincing than on the earlier occasion. If I remember correctly, MUSICAL AMERICA, in reviewing the new settings, spoke then in not too flattering terms about Lee Simonson's scenery. How much Herbert Graf, the stage director, was handicapped—then and now—by the zig-zagging rocks, or the Met's notoriously bad lighting, I do not know. I do, however, object to a Rheingold that is such a far cry from Wagner's original intentions that anyone familiar with its story and libretto must have doubts as to Mr. Graf's understanding of the fundamentals of Ring staging.

Let us look at Das Rheingold scene by scene. Once the waves, projected against a curtain during the E-flat prelude, have disappeared, the sight is a disturbing one. Where Wagner directs, "Grünlische Dämmerung . . . nach unten zu dunkler" (Greenish twilight . . . getting darker below), the Metropolitan has done just the opposite. The stage floor is clearly visible and, except for two rocks on either side, is completely level. A curtain midstage divides the Rhinemaidens from Alberich during most of the scene. I do not wish to speak of the maidens' garments, which look as though they came out of Vogue, circa 1920, nor of the absurdity of their vertical position, but where Wagner plainly states that Alberich chases them over rocky cliffs in order to catch one of them, Mr. Graf has the dwarf merely run back and forth on the level ground, while it would be impossible anyway to catch them because of the dividing curtain and the fact that they never come really within catching range.

Alberich sings, "Die schlanken Arme schlingen um mich" (Put your frail arms around me), and later calls Flosshilde, "Kalter, grätiger Fisch" (Cold, bony fish), all of which clearly indicates bodily contact. These directions are completely ignored.

The theft of the gold has taken on a new twist. Alberich is supposed to "tear the gold from the rock with terrifying power, then fling himself into the depths where he disappears." In the current version, the stage director solved this episode by simply darkening the stage during Alberich's last words, "So verflucht ich die Liebe." The actual theft is left to the imagination of the beholder.

Other instances of disregarding Wagner's instructions occur frequently during the following scenes. I can only mention a few. When Fricka awakes at the start of Scene 2, the composer directs, "Ihr Blick fällt auf die Burg, sie staunt und erschrickt," (her eyes fall on the castle, she is amazed and alarmed). Miss Harshaw, the Fricka of the occasion, merely waited for her cue, "Wotan, Gemahl, erwache," without looking behind her or taking any notice of Valhalla. That simple gesture, however, is of utter importance. Fricka is surprised that the castle is finished

already. At the same moment her thoughts turn to Freia whom she is to lose as part of the bargain. Therefore her alarm. And because she is frightened, she awakes Wotan.

Later in the scene, when Freia is led away by the giants, Loge looks after them and exclaims: "Ueber Stock und Stein zu Tal stampfen sie hin" (they are trotting into the valley over rocks and stones). Anybody familiar with German must have chuckled to himself, for Mr. Svanholm, the Loge, was forced to sing these phrases while the giants were still on stage and just getting ready to lead Freia down the staircase.

In Scene 3, the disguises of Alberich are still improperly managed. The smoke at the first matinee was so thin that even people with less than a 20-20 vision could see Mr. Pechner slip into the wings (a darker stage and heavier smoke would have helped to keep up the illusion). And why on earth does the dragon appear (too early, by the way) from a different wing than the one Alberich went in to?

And finally, in Scene 4, when Valhalla re-appeared on the horizon after Donner's thunderstorm, it had miraculously moved. Instead of being in the center as previously, the castle which looks more like a downtown skyscraper than the "wonniger Hausrat" of which Fricka speaks, was now upstage left. Apparently in these days of moving homes nothing is impossible.

Thank you for letting me have my say.

ERWIN GERINGER
New York

Ballet Business (Cont.)

To THE EDITOR:

I read carefully your Editor's notes answering my letter published in your issue of January 15th. I will try to answer so that there should be no misunderstanding in your mind about the whole controversy.

I am afraid that the writer of your editorial is still living in dreams. I would never write my letter in the first place if the question concerned art and art only. Everybody is entitled to his own opinion, and it would be just silly to argue.

The trouble is that your editorial was written under the title "Make way for Dance in the Music Business." You write also about dance becoming a big project in the United States both artistically and commercially, also about the "gross intake."

The moment you touch the words business, gross, and commercial, I must immediately question the competence of your writer.

I volunteer to supply you information which may be of interest for you and the readers of MUSICAL AMERICA.

First of all, let's dissipate the idea that the Ballet Russe de Monte Carlo "delights in giving a bill consisting of Swan Lake, Nutcracker, and Scheherazade." The cold figures show that out of 95 performances up to date, this combination was given only nine times. Your writer asks why no modern ballet is given on the same bill in addition to the three above mentioned ballets. I am not so sure that your writer ever heard of the word overtime. You should not forget that the endless Nutcracker in itself consists of two and a half acts; Swan Lake, Nutcracker and Scheherazade, represents four and a half acts, and if you add an extra ballet, there will be overtime for the orchestra, stage hands, artists, and very often, the theatre or auditorium.

I do not know where your writer got the idea that the Ballet Russe de Monte Carlo has stopped pioneering. It certainly has not. During this season we experimented with a new ballet, Prima Ballerina, choreography

by Tatiana Chamié to music by Lecocq. This ballet is a hit all over the country. Plans are being made exactly now for a major modern work for the next season. I hope your writer knows that Diaghileff's formula was one modern controversial ballet to seven standard ballets. I am sure we are doing better than that. Ballets like Gaité Parisienne, Graduation Ball, and Rodeo are given in different combinations very often. These ballets, however, should under no conditions be considered as controversial modern works. They are standard ballets and are an integral part of the standard repertoire.

Finally, and this is very important to know, the repertoire for the appearances during the tours in the United States is established in the following manner: The ballet office sends a suggestion for the repertoire in a city to the local manager, the local manager then accepts or rejects the suggestion and demands changes. He knows his local audiences and he knows what the public wants. If you believe that you can start a fight with the local manager, you are very wrong. You have to do your best to comply with his wishes. He speaks for his audiences. He is responsible for the promotion and presentation.

Your writer is saying that "we should certainly like to be granted a year or two in which to find out how the business will run without the standard ballets and this includes the endless Nutcracker and Sleeping Beauty." It must be understood that your writer speaks for himself. He does not speak for the local managers and he does not speak for the audiences. I regret very much to say that such an experiment would be too costly. I suggest that the writer should look around the daily newspapers. The Sunday New York Times can give him a ready answer as far as the opera is concerned. The same is applicable to the ballet.

There is another suggestion that I humbly want to make: If the audiences insist on the standard ballets and your reviewer and writer is bored by them, he could easily solve the problem by not attending the performance when these standard ballets are given and spend a quiet evening at home, or go to the movies.

DAVID LIBIDINS
New York

Americans at Bayreuth

To THE EDITOR:

In bunting over backwards, almost, not to give credit to Astrid Varnay for being the first American Brünnhilde in the history of the Bayreuth festivals, you have, I am afraid, stumbled into an inaccuracy in your current issue. I would like to point out that whereas the information placing Miss Varnay as the first American Brünnhilde at Bayreuth is entirely correct it is incorrect to refer to her as "the third American woman to appear there." In addition to Lillian Nordica and Edyth Walker both Marion Weed and Minnie Saltzmann-Stevens appeared there. However, neither of these ladies, nor for that matter Mme. Nordica or Mme. Walker, sang any of the larger heroic soprano roles (such as the Ring Brünnhildes or Isolde) there.

ALIX B. WILLIAMSON
New York

To THE EDITOR:

Your recent issue states that Astrid Varnay will be "the third American woman" to sing at the Bayreuth festival. We have a copy of the "Bayreuther Festspielführer" for 1931. Included among the soloists appearing there that season was Kathleen Kersting, born and raised in Oklahoma and Kansas. Under her photograph—with place of birth and teachers—Elisabeth and Marcellina are listed as her roles. I'm almost certain she sang there in 1932 also, but have no proof of that.

Mrs. GEORGE R. TEMPLE
Wichita, Kansas

METROPOLITAN OPERA

(Continued from page 35)

al's back in the passage in the last act in which Tristan bursts out with his gratitude for his retainer's love and loyalty, "O Treue! hehre, holde Treue!" He might have been greeting an old crony at a class reunion, so hearty and commonplace was the gesture.

Had Mr. Treptow sung well, one might have overlooked some of the dramatic shortcomings of his performance. But his Tristan did not have the security and firm line that his Siegmund in *Die Walküre* had revealed, earlier in the season. He found it difficult to sing the light, pianissimo phrases on pitch, and much of his part of the love duet was almost inaudible. Furthermore, in the soaring phrases of the climax of the duet, and in much of the last act, Mr. Treptow was woefully flat. Occasionally he blared out with a passage in Helden-tenor style, as if to display the fact that he still had a powerful voice, but this was scarcely the way to build a consistent musical fabric.

Astrid Varnay is as beautiful and dramatically convincing as Isolde as the Metropolitan Opera has boasted in our generation. If she does not yet sing it with all of the lustre and grand style of some other artists, she nonetheless sings it very excitingly and she gets things out of the role that no one else does. She reminds us that Isolde was an Irish princess. Not merely her red hair, but her whole appearance and personal mannerisms are carefully shaded to suggest the temperament, the fierce pride, the wild imagination and quick changes of mood. In the first act, the feral quality of Isolde's character is terrifyingly real. Miss Varnay actually rages, as she breaks out with a half-strangled, "Wer wagt mich zu höhnen?" Her scorn is scalding as she brushes aside Brangäne's praise of Tristan with the bitter reproach of the knight, "Der zaged vor dem Streiche sich flüchtet wo er kann." And one sees a haughty, tempestuous

woman utterly crushed as she sighs out the confession, "Das rächende Schwert, statt es zu schwingen, machtlos liess ich's fallen:—nun dien' ich dem Vasallen."

Having established the tigerish Isolde in the consciousness of the audience, Miss Varnay is able to work wonders with the drinking of the love potion and the crescendo of Isolde's tenderness thereafter. The rapturous impatience of her move-

was especially gratifying. Because of Erna Berger's indisposition, the part of The Queen of the Night was taken over by Roberta Peters, who sustained it with clear, well-focussed, and flexible singing. She had been scheduled to sing the First Genie for the first time, but Genevieve Warner replaced her. Margaret Harshaw was heard as the Third Lady for the first time. Otherwise the cast remained as scheduled; with Eugene Conley as Tamino, Paul Schoeffler as The High Priest, Eleanor Steber as Pamina, John Brownlee as Papageno, Lillian Raymondi as Papagena, and Leslie Chabay as Monostatos. Smaller roles

like Mme. Jeritza and the members of the orchestra, he gave his services for the benefit of the opera fund. The performance as a whole moved along familiar lines, though the presence of Mme. Jeritza was too weighty a factor to permit the ensemble playing to achieve all its usual integrity. The other participants were Patrice Munsel, Jarmila Novotna, Set Svanholm, Brian Sullivan, John Brownlee, Hugh Thompson, Paul Franke, Nana Gollner, and Jack Gilford.

—C. S.

The Magic Flute, Feb. 23, 1:00

At the special students matinee performance of Mozart's *The Magic Flute* on Feb. 23, sponsored by the Metropolitan Opera Guild, Lois Hunt was heard for the first time at the Metropolitan Opera as Papagena; and Margaret Roggero appeared for the first time as one of the three

(Continued on page 39)



Wide World
Backstage at the Metropolitan, Maria Jeritza refreshes her makeup between the acts of the Feb. 22 benefit performance of *Fledermaus* that marked her return to the opera house after a nineteen-year absence

ments and gestures at the opening of the second act are unforgettable. When she finally bursts out with the words, "Die Leuchte—wär's meines Lebens Licht,—lachend sie zu lösch'n zag' ich nicht," she is the embodiment of passionate abandon, she touches the universality of expression. Nor is her death at the end of the Liebestod less moving, she sinks "as if transfigured," as Wagner directed, and one sees the life drain out of her, as her arm falls limply across her body.

In the first act Miss Varnay showed signs of strain, vocally (which was no wonder considering the fact that the burden of the performance was obviously on her shoulders alone). Mr. Reiner's rather hectic tempos did not help any. But in the second act both the Isolde and the conductor gained full control of their resources. From then on she sang superbly. The pinched, unsteady quality of the top tones wholly disappeared, and her voice was as full and luminous as it was powerful in sonority.

The other performances of the evening were by and large acceptable, if on a much lower level. Miss Harshaw was not in good voice, and the warning was faint and sometimes quavering. Mr. Frantz and Mr. Ernstner both sounded a bit tired, perhaps from their notable performances in the Ring. Except for the flurries in the first act and one or two overdriven moments later, Mr. Reiner's interpretation of the score was still inspired and masterfully worked out.

—R. S.

The Magic Flute, Feb. 20

The eighth performance of Mozart's opera was an exceptionally entertaining one, with the entire cast in fine spirits. The opera moved from scene to scene with inner life and vitality, and even the stage waits seemed shorter than usual. Each principal seemed concerned with making the action smooth and the ensemble homogeneous. Jerome Hines's singing of the music of Sarastro, sonorous and beautifully modulated,

were sung by Lucine Amara, Thelma Votipka, Paula Lenchner, Herta Glaz, Thomas Hayward, Clifford Harvuo, Emery Darcy, and Lawrence Davidson. Fritz Stiedry conducted with his usual mastery.

—Q. E.

Fledermaus, Feb. 22

Maria Jeritza, billed nowadays as Maria Jeritza Seery, returned to the Metropolitan Opera to sing Rosalinda in a special Washington's Birthday performance of Johann Strauss's *Fledermaus* for the benefit of the Metropolitan Opera Fund. Nearly nineteen years had passed since her last previous appearance on this stage, for she withdrew from the company after a performance as Elisabeth in *Tannhäuser* at the end of the 1931-32 season, on April 16, 1932. During her Metropolitan career she never had occasion to sing the role of Rosalinda, since the comic opera was not in the repertory, but she often sang the part in her earlier days in Vienna.

At Mme. Jeritza's entry in the first act, the audience broke into affectionate and long-sustained applause, which the soprano acknowledged with the deep curtsy, almost into the floor, that was always the trade-mark of her curtain calls in the old days. As the performance progressed, the genuineness and resourcefulness of her acting and the ease with which she coped with an English translation and a stag-ing that were new to her demonstrated that she retains the superb sense of the stage that set her apart from many of her colleagues in the 1920s and 1930s. Nobody had expected that her singing would remain unimpaired; and if the visual side of her performance was more ingratiating than the vocal, her countless friends and admirers were none the less happy simply to have her back again. She was handsomely arrayed in stunning costumes conceived especially for her by Rolf Gerard, the original designer of the *Fledermaus* production.

Eugene Ormandy came up from Philadelphia to honor Mme. Jeritza with his participation as conductor;

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Contralto

MACK HARRELL
Leading Baritone

Metropolitan Opera Association
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STEVEN KENNEDY
American Baritone

Jean Marais and Miranda
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GUIMAR NOVAES
Pianist

Graciela Rivera
Coloratura Soprano

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Leading Tenor
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ELLABELLE DAVIS
Soprano

JEAN DICKENSON
Coloratura Soprano
CONCERT - OPERA - RADIO

GIULIO GARI
Leading Tenor
New York City Opera Co.

HAROLD BAUER

MIAMI, Fla. — Harold Bauer, 77, pianist and teacher, died here on March 12. Born in England, he was first trained as a violinist and as such played in concert tours for nine years. Paderewski advised him to study the piano and also became his teacher. A tour of Russia as an accompanist preceded his debut as a concert pianist in Paris in 1893. In 1900, he made his American debut as soloist with the Boston Symphony. In addition to his solo appearances, which continued until 1942, he gave numerous trio programs with Jacques Thibaud and Pablo Casals prior to the First World War.

He became a United States citizen in 1917. That year he also assisted Janet D. Schenck in organizing the Manhattan School of Music and became the first artist adviser to the board of trustees. Seven years later he began his first regular master classes there. He later became associated with several other schools, including the University of Miami, the Julius Hartt School of Music in Hartford, Louisiana State University, and Trinity University in San Antonio.



Harold Bauer

He served for several years on a committee of musicians appointed by the Carnegie Corporation to report on applications for grants, and he was the corporation's first visiting musician, in 1936, in its arts program for the benefit of the Association of American Colleges.

He was instrumental in founding, in 1919, the Beethoven Association, and he served as its president until 1939.

He made numerous piano transcriptions, and he prepared a complete edition of the piano music of Schumann. In 1948, he published his autobiography, called *Harold Bauer: His Book*.

SAM A. LEWISOHN

SANTA BARBARA, CALIF.—Sam A. Lewisohn, 66, New York industrialist, civic worker, art patron, and philanthropist, died here on March 13. He had served as chairman of the concert series at Lewisohn Stadium that were founded by his father, Adolph.

WENDELL MITCHELL

NEWPORT, R. I. — Dr. Wendell Mitchell, 58, physician of the Metropolitan Opera House in New York, died here on Feb. 9.

JURIEN HOEKSTRA

KALAMAZOO, Mich.—Jurien Hoekstra, 57, baritone, died at his home here on Feb. 13. He appeared in recitals in New York and elsewhere, and for a number of years was assistant director of radio station KMOX in St. Louis.

MURIEL EDLUNDH

Muriel Tindal Edlundh, soprano of the Metropolitan Opera from 1922 to 1924, died in New York on Feb. 23.

Obituaries

BALBINA BRAINIINA

Balbina Brainina, concert pianist, died at her home in New York on Jan. 27. Born in Moscow, she studied music with Carl Kipp there, with Wanda Landowska in Paris, and with Paderewski in Switzerland. She made her United States debut in 1937 with the New York Philharmonic-Symphony in a young people's concert conducted by Ernest Schelling, but most of her concert activity was in Europe until she settled in this country in 1942. She had given annual recitals in Town Hall for the last few years, and was preparing for one on Feb. 14 at the time of her death.

THEOPHIL WENDT

JOHANNESBURG, SOUTH AFRICA.—Theophil Wendt, 76, conductor, died in his apartment here on Feb. 5. Born in London, he studied at the Royal Academy of Music and in Germany. He was editor for a music publishing firm before he became a conductor. He came to South Africa in 1895 with an operetta company. Nine years later he organized South Africa's first symphony orchestra, in Capetown, and for many years he led orchestras of the South African Broadcasting Corporation. He lived for ten years in the United States, during which time he conducted the initial concert, at Carnegie Hall in 1931, of the New York City Symphony.

EMMY OHL

SANTA MONICA, CALIF.—Emmy Ohl, 69, former concert singer and voice teacher, died here on Dec. 28. She came to this country from her native Frankfort in 1913. She taught at Bush Conservatory of Music, Chicago; Seton Hill College, Greensburg, Penna.; and Cotley Junior College, Nevada, Mo.

ANNIE E. KEMP

READING, PENNA.—Annie E. Kemp, 91, biographer of noted composers, died here on Dec. 27. A retired music teacher, she won recognition for her life of Handel, published two years ago, as well as works on Bach, Haydn, Mozart, and Beethoven.

BARBARA TAGLIAVINI

BOLLOGNA.—Barbara Tagliavini, 60, mother of Ferruccio Tagliavini, tenor of the Metropolitan Opera, died at her home in Reggio Emilia, near here, on Jan. 4.

CLARITA SANCHEZ

SAN JUAN, PUERTO RICO.—Clarita Sanchez, Mexican soprano who appeared in New York in recital several times, died here on Feb. 10. She was a pupil of Marcella Sembrich.

Alice Butler

FREEPOR, ILL.—Alice Drake Butler, 70, Chicago pianist, died at her home here on Dec. 26. She had taught at the American Conservatory of Music in Chicago for many years.

THEODORE ARNHEITER

Theodore Arnheimer, 72, voice and violin teacher for 53 years, died here on March 6. A former operatic and concert singer, he had also been president of the Rotary Plow Manufacturing Company, and the author of a book, *The Soul of a Christmas Tree*.

PETER MUELLER

ELIZABETH, N. J.—Peter Mueller, 70, a violinist who for many years conducted an orchestra bearing his name, died here on Jan. 1.

HOWARD BROCKWAY

Howard Brockway, 80, composer, pianist and teacher, died at his home in New York on Feb. 20. Born in Brooklyn, he studied composition and piano in Berlin. He taught at the Peabody Institute in Baltimore, the Mannes School of Music in New York, and—for sixteen years until his retirement in 1941—at the Juilliard School of Music. His symphony and his Sylvan Suite, for cello and orchestra, have been played by the Boston Symphony. He also wrote several string quartets, songs, and piano pieces.

NATALIE RACHMANINOFF

Natalie Rachmaninoff, 70, widow of Sergei Rachmaninoff, died in New York on Jan. 17. A native of Tambov, Russia, she married the composer and pianist in 1902. An amateur pianist, she traveled with her husband on all his concert tours. She was honorary president until its abandonment in 1949 of the Rachmaninoff Fund, a memorial designed to aid young musicians.

EDWARD T. STALLINGS

WILSON, N. C.—Edward Thomas Stallings, 58, violinist, died here on Feb. 17. A former member of the Schumann String Quartet, he played with the Boston Pops Orchestra and in concert tours. He taught at the Atlantic Christian College here for 25 years.

MRS. C. DYAS-STANDISH

Mrs. C. Dyas-Standish, teacher of singing in New York for many years, died at her New York home on Feb. 12. After studying with Clemente Bologna in this country and Fidèle Koenig in Paris, she appeared in recital in Europe. In the United States she was later heard in joint programs with two sisters, a pianist and a violinist. Among her pupils were Frieda Hempel and Mario Chamlee.

JOSEPH J. KOVARIK

Joseph J. Kovarik, 80, first violinist of the New York Philharmonic and Philharmonic-Symphony from 1895 to 1936, died in New York on Feb. 19. American born, he studied at the Prague Conservatory. His first appearances were as a violinist in the Dannreuther Quartet. He joined the Philharmonic as violinist before becoming a viola player. He met Antonin Dvorak in the Czech capital and accompanied him as his secretary during his visit to this country.

MARTINA TRAPP DUPIRE

BURLINGTON, Vt.—Martina Trapp Dupire, 28, first alto of the Trapp Family Singers, died here on Feb. 25. Also an artist, several of her line drawings appear in *The Story of the Trapp Family Singers*, published last year.

IVOR NOVELLO

LONDON.—Ivor Novello, 57, who wrote, composed, and starred in numerous successful musical shows, died here on March 6. Welsh born, he studied music at Oxford. While serving in the Royal Air Force during the First World War, he wrote his most popular song, *Keep the Home Fires Burning*.

GEORGE J. HECKMAN

CLEVELAND.—George J. Heckman, former president of the Ohio Music Teachers Association, head of the Heckman School of Music here, and editor of the *Ohio Music Teachers Journal*, died here on Jan. 16.

ERNEST HUTCHESON

Ernest Hutcheson, 79, pianist, composer, and teacher, died at his home in New York on Feb. 9. A native of Carlton, a suburb of Melbourne, Australia, he began to study piano at the age of five with George William Torrance and Max Vogrich, and he made an extensive tour of Australia as a child prodigy. When he was fourteen, he went to Leipzig to study piano with Reinecke and Zwintscher and composition with Jadassohn.

He toured Australia again, studied some more, and then toured Europe before going to the United States in 1900 to become head of the piano department at the Peabody Institute in Baltimore. He remained there until 1912, when he resigned to devote more time to concert appearances. He taught at the Chautauqua Institution from 1911 on; he was dean of the Juilliard Graduate School in 1927; and he became president of the Juilliard School of Music in 1937, retiring from that post in 1945. He continued to teach there and at home until the brief illness that ended in his death.

He was a former president of the musicians' club known as The Bohemians; he was associated with the



Ernest Hutcheson

Metropolitan Opera; and he served as an advisor to the Walter W. Naumburg Musical Foundation.

Noted for his enormous repertoire, he at one time played a series of piano concertos in fifty broadcasts over a coast-to-coast radio network.

His compositions include a symphonic poem, an orchestral suite, and concertos for piano, two pianos, and violin. He was the author of *A Guide to the Opera*, *Elements of Piano Technique*, and a study of Strauss's *Elektra*. He was working on his autobiography at the time of his death.

COUNTESS MERCATI

Countess Alexander Mercati, 82, patron of music, died in her New York apartment on Feb. 4. One of the originators of the concerts at Lewisohn Stadium, she was treasurer of the auxiliary board and a member of the board of directors of the New York Philharmonic-Symphony Society. She was active in support of the League of Composers and the Metropolitan Opera Association.

ISABELLE SPRAGUE-SMITH

WINTER PARK, Fla.—Isabelle Dwight Sprague-Smith, 89, founder and executive director of the annual Bach Festival at Rollins College Chapel, died here on Dec. 27. She had been principal of the Veltin School for Girls in New York from 1900 to 1925.

MILA KOCHOVA

PRAGUE.—Mila Kocova, Czech soprano, who had been a member of the Czech National Opera House for 25 years, died recently. She made a guest appearance as Gilda in *Rigoletto* with the Chicago Civic Opera.

MUSICAL AMERICA

METROPOLITAN OPERA

(Continued from page 37)

characters called Boys in the original score, but rechristened Genii in the Metropolitan's English version, probably because the roles are sung by women. Two artists sang their roles for the first time this season: Dezsó Ernster that of Sarastro, and Regina Resnik that of the First Lady. Others in the cast, in familiar roles, were Brian Sullivan as Tamino; Paul Schoeffler, as The High Priest; Roberta Peters, as the Queen of the Night; Nadine Connor, as Pamina; Hugh Thompson, as Papageno; Leslie Chabay, as Monostatos; and Thomas Hayward, Clifford Harvill, Thelma Votipka, Martha Lipton, Genevieve Warner, Paula Lenchner, and Lawrence Davidson. Kurt Adler conducted in highly competent, if routine, fashion.

Miss Hunt was excellent as Papagena. She managed the transition from crone to pretty young girl adeptly, and she did not make the mistake of neglecting vocal accuracy and style for pure pantomimic effect. When she has grown into the part, her singing and acting will acquire a sharper edge and precision of accent; fundamentally, they are right. The voice was pleasant in quality and well projected.

—R. S.

Don Carlo, Feb. 23

In the season's tenth and final performance of Verdi's *Don Carlo* all of the principals had been heard previously in the roles assumed, with the exception of Nicola Moscova who sang the Grand Inquisitor for the first time, giving a good account of himself. The remainder of the cast included Delia Rigal, Jerome Hines, Richard Tucker (who is to be commended for some unusually beautiful singing), Robert Merrill, Lubomir Vichegonov, Blanche Thebom, Anne Bollinger, Paul Franke, Emery Darcy, Lucine Amara and Tilda Morse. Fritz Stiedry conducted.

—J. A. H.

Der Rosenkavalier, Feb. 24, 2:00

The season's final performance of Strauss's tragicomedy was a Saturday matinee broadcast. Eleanor Steber sang the role of the Marschallin; Jarmila Novotna substituted as Octavian for Risé Stevens, who was indisposed; Fritz Krenn was again Baron Ochs; and Erna Berger was heard as Sophie. Others in the cast were Hugh Thompson, Thelma Votipka, Alessio De Paolis, Herta Glaz, Lorenzo Alvaro, Emery Darcy, Paul Franke, Lawrence Davidson, Leslie Chabay, Kurt Baum, Barbara Troxell, Paula Lenchner, Margaret Roggero, Genevieve Warner, Etienne



Sedge LeBlanc
Jean Madeira as Azucena

Barone, Ludwig Burgstaller, and Peggy Smithers. Fritz Reiner conducted a spirited orchestral performance. Of the leading singers, Miss Berger and Miss Votipka gave the most finished and satisfactory performances.

—R. S.

Il Barbiere di Siviglia, Feb. 24

Bruno Landi, absent from the company's roster since 1946, returned to the Metropolitan to sing Count Almaviva in this benefit performance for the Rand School of Social Science. He delivered both first-act serenades with an aristocracy of style that has been largely missing from Metropolitan performances of this opera in late years, and his voice moved through the florid passages with ease and precision. If the texture of his tone was most pleasing when he sang softly, he was not ineffective in the forte passages. His stage presence was good, and he made all his comic points without resorting to the vulgarity and overplaying that have marred some of the recent Barber performances.

Nicola Moscova sang his first Don Basilio of the season, declaiming the Calunnia aria to excellent effect, and in general giving a firmly schooled and well-devised account of his part. John Brownlee, in his first Figaro of the year, could not cope with the upper range of the music, but sang well when there was no tax on that part of his voice, and was always the soul of affability. Familiar members of the cast were Roberta Peters, replacing Patrice Munsel, who was indisposed; Salvatore Baccaloni; Jean Madeira; George Cehanovsky; Paul Franke; and Ludwig Burgstaller. Alberto Erede conducted.

—C. S.

Il Trovatore, Feb. 27

The third of the Metropolitan Opera Guild's student matinees served to present Jean Madeira as Azucena for the first time at the Metropolitan. The rest of the major roles were filled by familiar figures—Delia Rigal (replacing Regina Resnik, whose indisposition prevented her from singing her first Leonora of the season), Kurt Baum, Francesco Valentino, and Nicola Moscova. Leslie Chabay assumed the duties of both Ruiz and his messenger for the first time this season, and Barbara Troxell and John Baker rounded out the cast. Alberto Erede again conducted.

Azucena is the role in which Miss Madeira first came to the attention of New York audiences, when she sang it here with the San Carlo Opera Company in 1948. From the purely musical and vocal standpoints she had improved her performance immeasurably since then, but had not yet been able to integrate the telling dramatic

accents she had shown before into her new way of singing the role. Her first scene, and particularly her *Stride la vampa*, was acceptable dramatically and often free and pointed vocally, if somewhat naive in emotional details. In the third act her singing lost forcefulness and became merely careful, and at the same time her youthful body betrayed her into movements of disillusioning lassitude. Hers is fundamentally a good Azucena voice and temperament and it should be worth waiting for her to shape these assets into an effective characterization.

—J. H., Jr.

Fledermaus, Feb. 26

The thirteenth performance of *Fledermaus* ("and not a seat unsold yet," the management exulted) found performers and audience in high good humor. Charles Kullman sang Alfred for the first time, instead of Eisenstein, which he has often sung. He was at home in the part and acted with the right traditional flourishes. Others in the cast were Set Svanholm, Patrice Munsel, Jarmila Novotna, Marguerite Piazza, John Brownlee, Hugh Thompson, Nana Gollner, Paul Franke, and Jack Gilford. Tibor Kozma conducted. The production seemed tightened and pruned of several exaggerations that had begun to blur its outlines.

—Q. E.

The Magic Flute, Feb. 27

Fritz Stiedry conducted the season's tenth and final performance of *The Magic Flute*. The cast included Nadine Connor as Pamina, Richard Tucker as Tamino, Jerome Hines as Sarastro, Roberta Peters as Queen of the Night, Lillian Raymondi as Papagena, John Brownlee as Papageno, and Paul Franke as Monostatos. All had been heard earlier in their roles.

—N. P.

Tristan und Isolde, Feb. 28

The sixth performance of *Tristan und Isolde* was one of the best in recent seasons at the Metropolitan. The return of Set Svanholm as Tristan after a season's absence from the part, the superb Isolde of Astrid Varnay, a mellow-voiced Marke in the person of Lubomir Vichegonov, and a smooth portrayal of Brangäne by Herta Glaz (who was called in at six o'clock to substitute for Margaret Harshaw) set the stage in grand lines. In the pit, Fritz Reiner delivered a performance of tautness, sweep, and beauty of tone. The opera, which began at a high level with the impersonations of the two principal women, progressed to even greater heights as the tenor revealed new beauties of voice and subtleties of acting.

Mr. Svanholm has seldom sung more lustily. It may be that the assignment to Strauss's *Eisenstein*, so radically different from his hitherto heroic duties, has lightened and made more flexible his vocal equipment; certainly he sang long-breathed pianissimo passages on this occasion that had never seemed possible for him before, and there was a new lift and lilt to his eloquent phrasing. No sign of strain was evident, even in the distraught passion of the last-act outbursts. A deeper probing of the emotional side of the role brought heightened conviction to an impersonation that has always been heroic and is now human as well. New costumes, a becoming and shapely wig (on which he wore no helmet in the first act), and smoothness of movement gave this *Tristan* eye-appeal. Some added stage business, especially in the last act, was apt and interesting. Leaping feverishly from his couch, Mr. Svanholm sank to his knees as Isolde's call was heard offstage, and sang the telling phrase, "Wie, hör' ich das Licht? die Leute, ha!" in that position, staggering to his feet to

(Continued on page 48)



AUTOGRAPH HOUNDS

Young Council Bluffs (Iowa) audience members gather around Raymond Lewenthal to get his autograph after his recital for the members of the Council Bluffs Civic Music Association recently

Mertens Signs William Warfield

William Warfield has joined the list of artists under the concert management of André Mertens of the Mertens and Parmelee division of Columbia Artists Management. Larney Goodkind will continue as the American baritone's personal representative.

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N. Y. Herald Tribune, 1949

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39

NEW MUSIC REVIEWS

Violin and Piano Works By American Composers

Recently issued works for violin and piano by American composers range in style from the aggressively contemporary to the placidly neoclassic. To the former category belongs Leon Kirchner's *Duo for Violin and Piano* (1947), published by Mercury. The work is strenuously and wastefully dissonant, ungrateful for both instruments, and needlessly complicated in meter, yet it has a certain mathematical charm. Some of the passages bite like a saw grinding through metal; the episode marked *Quasi Adagio* shows that the composer has an ear for instrumentation when he wants to.

While Kirchner's music is intentionally challenging Paul Creston's *Suite for Violin and Piano*, issued by G. Schirmer, is extremely amiable. The work consists of a *Prelude*, *Air*, and *Rondo*. Although the harmony is modern, the music sounds like one of those suites in the olden style that used to be so popular. The *Prelude* has a richly sonorous piano part against which the violin weaves a contrapuntally imitative line. The occasional passages of double stopping give a virtuosic flourish to the violin part. Creston uses chromaticism to enrich the harmonic flavor. The *Air* is in simple song form with a Franckian cast of harmony. The *Rondo* is clear both in development and texture, and the two instruments are well balanced throughout. The main fault of this suite is the banality of its material.

Henry Cowell has written a brief piece, *How Old Is Song*, that reminds one of his early days of experimentation. It is published by Peer International Corporation. The pianist sweeps the back of his nail along the strings in some passages, holding down silently the notes that are to sound through. In other passages he plucks the piano strings. The violin part contains glissandos in one measure. The music itself is negligible, but the sonorities are fascinating. The piece is dedicated to that indefatigable champion of contemporary music, Joseph Szigeti, who has performed it widely in concerts.

Emanuel Vardi has composed a Suite on American Folk Songs, for violin or viola and piano, issued by G. Schirmer. Vardi has used *The Unconstant Lover*, *I Will and I Must Get Married*. The Wayfaring

Stranger, and *On the Banks of the Old Pee Dee* for the four parts of his suite. He has kept his piano settings appropriately simple and rhythmically alert. Dai-Keong Lee has composed a concert piece, called *Incantation and Dance*, for Patricia Travers, which is published by G. Schirmer. The *Incantation*, for violin alone, provides a brief, hushed introduction to the rhythmically snappy, boldly harmonized *Dance*, for violin and piano. Gail Kubik has also composed a song-and-dance piece, called *Soliloquy and Dance*, for violin and piano, issued by Southern. The vivid rhythm of the *Dance* is enhanced by the sharp dissonance of the accompaniment.

—R. S.

Horn and Violin Concertos By Mozart Are Re-published

Mozartean will rejoice in the appearance of several concertos, in versions for the solo instrument and piano, in the American reprint of the Edition Breitkopf, issued by Associated Music Publishers. The *Violin Concerto* in D major, K. 271a, first published by Albert Kopfmann in 1907, will stimulate amateur musicologists to try to decide which passages were modified by nineteenth-century editors, as Alfred Einstein indicates some were in his note on the work in the Köchel catalogue. Authentic or not, this is refreshingly lovely music. The *Sinfonia Concertante*, K. 364, for violin and viola, is issued in the edition of Rudolf Tillmetz.

Associated have also reprinted four horn concertos by Mozart—in D major, K. 412; in E flat major, K. 417; in E flat major, K. 447; and in E flat major, K. 495. All of these editions are exemplary in workmanship, and the piano reductions of the orchestral scores are done with becoming simplicity.

—R. S.

Orchestral Studies Reprinted in America

Of major importance to students and orchestra players is the issue of the American reprint by Associated Music Publishers of several volumes of the Edition Breitkopf *Orchestral Studies*. For a generation and more these excerpts have been the musical bible of young orchestra players. Associated has recently published the Breitkopf *Orchestral Studies* for Cello, in two volumes, ranging from Mozart and Beethoven to Sibelius. The volume of Wagner *Orchestral Studies* for Cello, ranging from *Rienzi* through *Parsifal*, is in itself a master lesson in scoring and the development of cello technique. Associated has also issued a volume of Wagner *Orchestral Studies* for Oboe and English Horn, and a volume of Wagner *Orchestral Studies* for Horn. Students of orchestration will find these volumes indispensable, in supplementing the works of Berlioz, Rimsky-Korsakoff, Strauss, Forsyth and others.

—R. S.

Kurt Soldan Edits Choral Works by Verdi

Verdi's *Quattro Pezzi Sacri*, composed in 1896 and first performed at the Paris Opéra in 1898, have been edited by Kurt Soldan for C. F. Peters Corporation. The *Stabat Mater*, No. 2 of the *Sacred Pieces*, for four-part chorus and orchestra, is issued in piano score. The Latin text is given in the music, but Mr. Soldan has included separately a German translation of the poem by Richard Wagner. Peters has published the *Te Deum*, for soprano solo, four-part double chorus, and orchestra, also in piano score. Mr. Soldan has prefaced the music with Karl Simrock's German translation of the text, but



COMPOSERS AND CONDUCTOR

Dai-Keong Lee and Carl Ruggles consult with Harris Danziger, conductor of the orchestra of the Manhattan School of Music, before hearing him conduct compositions by them in a broadcast performance during the annual American Music Festival presented by radio station WNYC

gives the Latin in the vocal parts. The piano reductions are sensible. Choral directors should welcome this careful edition of works still unknown to the general music public.

—R. S.

Secular Choral Music Listed

ANDERSON, LEROY (arr. by Michael Edwards): *Sleigh Ride* (SATB or SSA, piano). (Mills).

BELL, LESLIE, arranger: *Skip To My Lou* (SSA, piano). (Mills).

BRAMHS, JOHANNES (arr. by Leslie Bell): *Lullaby* (Cradle Song) (SSA, a cappella). (Mills).

COWELL, HENRY: *Evensong at Brookside* (A Father's Lullaby) (TTBB, a cappella). (Southern).

FITCH, THEODORE F.: *A Thrush in the Rain* (SSA, piano). (Carl Fischer).

FOSTER, STEPHEN C. (arr. by James A. Riddell): *Camptown Races* (SSAATTBB, piano); *Come Where My Love Lies Dreaming* (SSAATTB, tenor solo, piano). (Carl Fischer).

FOSTER, STEPHEN C. (arr. by Gail Kubik): *Jeanie With The Light Brown Hair* (SSAATTBB, tenor and soprano solos, a cappella). (Southern).

FRANK, MARCEL G.: *Glorious Creation* (cantata) (SSAATTBB, piano). (J. Fischer).

HOWARD, JOHN TASKER (arr. by William Stickles): *The Little Bay Mare* (SATB, piano). (Hansen).

MIRON, ISSACHAR and GROSSMAN, JULIUS (arr. by Michael Edwards): *Tzena* (SATB, TTBB, or SSA, piano). (Mills).

MONTGOMERY, MERLE: *Leisure* (madrigal) (SSATBB, accompaniment ad lib.). (H. W. Gray).

POWELL, JOHN, arranger: *The Deaf Woman's Courtship* (TTBB, tenor and mezzo-soprano or falsetto solos, a cappella). (J. Fischer).

RINDEL, JAMES A., arranger: *Froggie Went A-Courtin'* (SSAATB, spoken solo, piano); *Home on the Range* (SSAATTBB, piano); *MacDonald's Farm* (SSAATTBB, piano); *Polly Wolly Doodle* (SSAATTBB, piano). (Carl Fischer).

SIEGMESTER, ELIE, arranger: *Pat Works on the Railway* (SSAATTBB, baritone solo, a cappella). (Carl Fischer).

SUMERLIN, MACON: *I Am Music* (SSAATTBB, tenor solo, a cappella). (Carl Fischer).

WAGNER, JOSEPH: *The Story of a Princess* (after Oscar Wilde's *The Birthday of the Infanta*) (SSAATTB, narrator, piano or orchestra). (Mills).

WESTENDORF, THOMAS P. (arr. by

Leslie Bell): *I'll Take You Home Again, Kathleen* (SSA, a cappella). (Mills).

Sacred Choral Music Listed

BACH, J. S. (ed. by Peter J. Wilhousky): *O Rejoice Ye Christians* (SATB, a cappella). (Carl Fischer).

BELL, LESLIE R., arranger: *Rock-a Ma Soul* (SSA, piano). (Mills).

BRAMHS, JOHANNES: *Alto Rhapsody* (sacred text by John J. Moment; organ accompaniment by Charlotte Garden) (TTBB, alto solo, organ). (J. Fischer).

ELMORE, ROBERT: *The Fire Came Down* (SSA, piano). (H. W. Gray).

FEWELL, CARROLL M.: *Thou Hast Been Our Dwelling Place* (SATB, piano ad lib.). (Hansen).

FRIEDELL, HAROLD W., arranger: *Were You There?* (SATB, a cappella). (H. W. Gray).

HAYNIE, WILLIAM S.: *The Beatitudes* (SATB, baritone solo, piano or organ). (Mills).

HUTSON, LOYD: *O Lamb of God* (SATB, soprano and tenor solos, organ). (H. W. Gray).

LOVELACE, AUSTIN C.: *Carol of the Mother* (SATB, a cappella). (H. W. Gray).

MADSEN, FLORENCE JEPPESEN: *If Ye Love Me, Keep My Commandments* (SSA, piano or organ). (Carl Fischer).

MARSH, WILLIAM J.: *Thou Art Near* (SATB, tenor or soprano solo, organ). (H. W. Gray).

MEAD, EDWARD G.: *O Bless Our God* (SATB, a cappella). (Carl Fischer).

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on Earth Do Dwell (SSAATTBB, a cappella); Praise Universal (SSAATTBB, tenor or soprano solo, a cappella); Psalm XXXIII (SSAATTBB, a cappella). (Carl Fischer).

RAWLS, KATHRYN HILL: Eternally Rejoice (Palm Sunday) (SA, organ). (J. Fischer).

STICKLES, WILLIAM: Still, Still With Thee (SATB, organ or piano). (Hansen).

WALTER, SAMUEL: O Lord, Support Us (SATB, a cappella). (H. W. Gray).

WANSBOROUGH, HAROLD: Young David Hit The Mark (SATB, piano). (Mills).

WEAVER, POWELL: Wash My Sins Away, Lord (a spiritual) (SATB, solos for three high voices and alto, piano ad lib.). (Hansen).

WILLAN, HEALEY: Sing We Triumphant Songs (SAATBB, organ). (H. W. Gray).

Easter Choral Music

DARST, GLEN W.: Alleluia (SATB, descant, organ). (H. W. Gray).

HUTSON, LOYD: Easter Alleluia (SATB, organ). (H. W. Gray).

LANG, EDITH: Awake! Awake! This Happy Morn (SSA, optional tenor and bass, a cappella). (J. Fischer).

SCHREIBER, FREDERICK C.: Christ Is Risen (SSAATTBB, organ). (H. W. Gray).

Friedlaender Editions Of Lieder Are Published

From C. F. Peters come several volumes of Max Friedlaender's editions of the lieder of Schubert, Schumann, and Brahms. It is a pleasure to have the full wealth of German lieder available in such exemplary editions as these. Volume I of the Schubert songs, in Friedlaender's critically revised edition, in the version for alto or bass voice, contains Die schöne Müllerin, the Winterreise, the Schwanengesang, and 34 miscellaneous songs, chosen from the most famous Schubert lieder.

Volumes II and III of Friedlaender's edition of Schumann's lieder, prepared with the manuscripts and first editions, have now been issued. Volume II, in the original version for high voice, soprano or tenor, contains no less than 87 songs, ranging from Op. 24 to Op. 79. Singers will find many unfamiliar lieder in this collection, nearly all of them little masterpieces.

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of lyricism. Volume III of the Schumann lieder, also in the original version for high voice, contains 82 songs, ranging from Op. 83 to Op. 142. These later songs of Schumann are even more neglected than the earlier ones, yet many of them are superb. Every one knows Tchaikovsky's setting of Goethe's *Nur wer die Sehnsucht kennt*; some know Schubert's; but how many could identify Schumann's? Volume III of Friedlaender's edition of Brahms's lieder contains 65 songs, ranging from Op. 3 to Op. 63, most of them unfamiliar.

—R. S.

Sacred Songs Listed

ADAM, ADOLPHE: Cantique de Noël, duet for soprano and tenor arranged by Carl Deis, English and French text. (G. Schirmer).

BONE, GENE and FENTON, HOWARD: Birthday in Bethlehem, A Christmas Story in Six Songs, for narrator and medium voice with piano, text by Frank Kingdon. (Carl Fischer).

DAVIS, KATHERINE K.: In Speechless Prayer and Reverence, arranged from music by Chrétien Urhan; O Who Like Thee, arranged from music by Henry K. Oliver. (Birchard).

DEIS, CARL, arranger: Speak, Lord, Old English Air (high or medium and low). (G. Schirmer).

DOUGHERTY, CELIUS: The First Christmas (high, D to A). (G. Schirmer).

DUNGAN, OLIVE: Eternal Life (high and low). (Church).

ELMORE, ROBERT and REED, ROBERT B., arrangers: Come, All Ye Who Weary, Welsh air (high and low). (J. Fischer).

ENNERS, HENRIETTA E.: O Saviour, Let Me Trust in Thee (medium, E flat to F). (Presser).

FRIML, RUDOLF: Don't Take Away My Jesus (medium, C to F). (G. Schirmer).

LA FORGE, FRANK: Suffer Little Children (high and medium). (Carl Fischer).

MACGIMSEY, ROBERT: O Lord You Made a Moses (medium); Our Father (The Lord's Prayer) (medium). (Carl Fischer).

MATTHEWS, H. ALEXANDER: God Is Love (high, D to G). (Ditson).

MOORE, DONALD LEE: For My Sake Thou Hast Died (medium). (Presser).

O'HARA, GEOFFREY: Come to the Stable with Jesus (medium, D to E flat). (G. Schirmer).

OHLSON, MARION: The Vigils of Mary (high, E flat to G). (G. Schirmer).

RYDER, NOAH FRANCIS, arranger: Let Us Break Bread Together, Negro Spiritual (medium). (J. Fischer).

VAN NUYS, RENA: Whither Shall I Go (high, D to G). (G. Schirmer).

Excerpts from Wozzeck Re-issued in Study Score

The performance this spring of Alban Berg's opera *Wozzeck* in concert form by the New York Philharmonic under Dimitri Mitropoulos makes especially timely the reissue by Associated Music Publishers of this Philharmonia study score. The three fragments are taken from Act I, Scenes 2 and 3, Act II (beginning), and Act III, Scenes 4 and 5. Berg's scoring is as marvelously skillful as the structure of his music.

—R. S.

Bloch and Schuman Works in Study Score

Ernest Bloch's *Scherzo Fantasque*, for piano and orchestra, and William Schuman's *Judith*, choreographic poem for orchestra, composed for Martha Graham, have been issued as Nos. 57 and 58 in the G. Schirmer Edition of Study Scores. The Bloch work was reviewed in its two-piano form, in the Jan. 15, 1951 issue of *MUSICAL AMERICA*. Schuman's *Judith* was discussed in the account of Miss

Graham's first performance of the dance, in the Jan. 15, 1950 issue of *MUSICAL AMERICA*.

—R. S.

English Compositions For Oboe and English Horn

Two English composers have written concerted works for oboe and for English horn and orchestra. Alan Rawsthorne's *Concerto for Oboe and String Orchestra*, issued by the Oxford University Press, was first performed at the Cheltenham Festival in July, 1947. Its three movements offer the solo oboist an opportunity to exploit both the chattery, staccato character of his instrument and its long-breathed, plaintive, pastoral capabilities. The work is neo-romantic in style, and is effective, if not very memorable in musical substance. Gordon Jacob's *Rhapsody for Cor Anglais and Strings* is published, in John Addison's arrangement for Cor Anglais and Piano, by Joseph Williams Ltd. The orchestral material is available on rental from the publishers. It is a brief tone poem that makes clever use of contrasting sections of meditative languor and brisk dialogue between the solo instrument and the strings. The syncopation of the solo figure in the opening section is especially telling.

—R. S.

For Trumpet

ANDERSON, LEROY: A Trumpeter's Lullaby, for B flat trumpet with piano. (Mills).

LANG, PHILIP J.: Trumpet and Drum, for solo B flat trumpet and drum, with band or piano. (Mills).

For Clarinet

BACH, J. S.: Bach Miniatures, twelve pieces from the *Clavier Book* of Anna Magdalena Bach, arranged for one and two clarinets, with piano, by Herbert Couf and F. H. Klickmann. (Hansen).

HERRNED, R.: Chinese Love Song, for B flat clarinet with piano. (Carl Fischer).

ROGERS, EDDY: Shades of Scarlatti, for B flat clarinet with piano. (Mills).



Ben Greenbaum

BEFORE THE EVENT
Vincent Persichetti with Jean Geis, who played his Fifth Piano Sonata in her Town Hall recital

SHULMAN, ALAN: Rendezvous, for clarinet and strings, arranged for solo clarinet and piano. (Bregman, Vocco and Conn).

String Ensemble

GERSTER, OTTMAR: Kleine Musik zu festlichem Tag, for three violins in first position. (Schott; Associated).

GRISSEN, CARL: Six Duets for Two Violins. (Willis).

NORDEN, HUGO: Contrappunto Giocando, for two violins and viola. (Schmidt).

SCHAUSS, ERNST: Duo in Three Movements, for violin and cello, or viola. (Berlin: Afas-Musikverlag).

WATTERS, LORRAIN E., and PYLE, FRANCIS J.: A Book of Violin Quartets, with or without piano. (Mills).

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Orchestra Works

Alexander, Josef: Epitaphs (New York Philharmonic-Symphony, March 8) Britten, Benjamin: Spring Symphony, Op. 44 (Schola Cantorum, Feb. 16) Greer, Maria: Angelus (Elsie Madsen, March 21) Ives, Charles: Symphony No. 2 (New York Philharmonic-Symphony, Feb. 22) Ruggles, Carl: Men and Mountains (Manhattan School of Music, Feb. 12)

Chamber-Orchestra Works

Townsend, Douglas: Fantasy for Small Orchestra (Little Orchestra Society, Feb. 19)

Concertos

Bach, J. S.: Cello Concerto in C minor (George Ricci, Feb. 28) Milhaud, Darius: Concerto for Clarinet (Herbert Tichman and Ruth Budnevich, March 7) Raphling, Sam: Concerto for Piano (Greenwich House Music School, March 3) Rivier, Jean: Violin Concerto (Boston Symphony, Feb. 17)

Chamber Music

Bacharach, Burt F.: Trio for Oboe, Violin, and Piano (NAACC, Feb. 18) Bennett, Robert Russell: Trio for Flute, Cello, and Piano (WNYC, Feb. 12) Chajes, Julius: Quartet on Palestinian Themes (Jewish Music, Feb. 18) Grainger, Percy: Hillsong No. 2, for 24 single instruments and cymbal (U. S. Military Academy Band, Feb. 21) Kander, Hugo: Trio for Flute, Cello, and Piano (WNYC, Feb. 12) Kupferman, Meyer: Chamber Symphony, for eight instruments (ISCM, Feb. 11) Milhaud, Darius: Quartet No. 6 (New Music)

sic String Quartet, Feb. 10) Sarason, Leonard: String Quartet No. 2, in F; Quartet for Winds and Harp (Leonard Sarason, Feb. 23) Semmler, Alexander: Quintet for Wind Instruments (NAACC, Feb. 18)

Opera

Lee, Dai-Keong: Open the Gates (Blackfriars' Guild, Feb. 22)

Choral Music

Dvorak, R. J.: Cantata, Cadet Prayer (U. S. Military Academy Band, Feb. 21)

Band Music

Copland, Aaron: A Lincoln Portrait (U. S. Military Academy Band, Feb. 21)

Piano Works

Bacevicius, Vytautas: Grand Fantaisie Impromptu, Op. 34 (Vytautas Bacevicius, March 11) Binder, A. W.: Israeli Suite (Jewish Music, Feb. 18) Coulthard, Jean: Sonata (Gordon Manley, Feb. 23) Green, Ray: Short Piano Sonata (NAACC, Feb. 18) Hovhaness, Alan: Achtamar (William Maselos, Feb. 10) Kennan, Kent: Sonatina (Louis Kohnop, Feb. 21) Perle, George: Sonatas for Piano (ISCM, Feb. 11) Persichetti, Vincent: Fifth Piano Sonata (Jean Geis, March 11) Powers, Maxwell: Theme and Variations for the Piano (Sylvia Heschel, Feb. 15) Rorem, Ned: Sonata No. 2 (Julius Katchen, Feb. 28) Weber, Ben: Suite, Op. 27 (William Maselos, Feb. 10)

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Seattle Symphony Resumes Concerts

SEATTLE.—The Seattle Symphony, whose season was interrupted through lack of funds, re-opened after a 24-hour marathon conducted by two freelance advertising men succeeded in raising the \$14,000 needed to meet the deficit. Meanwhile, the concert at which Virgil Thomson was to have conducted his Louisiana Story Suite was the only subscription event to be cancelled.

Manuel Rosenthal resumed the subscription series with a Mozart program in which the Jupiter Symphony and the Requiem were performed. Claudine Verneuil, the conductor's wife, was soprano soloist, and the chorus was prepared under the direction of Don Bushell.

Cecilia Schultz, president of a statewide group backing the Linden Opera Company, the Northwest's first completely professional opera group, has announced that it will give six performances in May of *La Traviata*. Under the direction of Eugene Linden the company will appear as far south as Portland and as far north as Vancouver. Frances Yeend, John Carter, and Walter Cassell will be the leading singers.

Of this city's seven opera groups, two have given notable productions recently. The University of Washington opera workshop, Stanley Chapple conducting, gave *Don Pasquale*, and the Proscenium Opera Company, Denton Rossell conducting, gave *The Marriage of Figaro*.

—SUZANNE MARTIN

Songs

Babbitt, Milton: The Widow's Lament in Springtime (ISCM, Feb. 11) Coleman, Susannah: Men and Wheat (David Baker, Feb. 13) Cone, Edward: Triptych (ISCM, Feb. 11) Feldman, Morton: Four Songs (ISCM, Feb. 11) Fetler, David: Four Chinese Poems, for lyric soprano and two flutes (NAACC, Feb. 18) Rorem, Ned: The Silver Swan (Anna Steck, Feb. 18) Sarason, Leonard: The Hawk; Stanzas; Change Doth Breed Change (Leonard Sarason, Feb. 23) Weinberg, Jacob: Shepherd's Song; The Lord Will Restore Galilee; Our Land (Jewish Music, Feb. 18) Rosenberg, Emanuel: Songs of Innocence (NAACC, Feb. 18)

Violin Music

Fromm, Herbert: Sonata for Violin and Piano (Jewish Music, Feb. 18) Sarason, Leonard: Sonata for Violin and Piano (Leonard Sarason, Feb. 23)

Cello Music

Swanson, Howard: Suite for Cello and Piano (Bernard Greenhouse, Feb. 26) Wilkinson, Marc: Three Pieces for Cello and Piano (ISCM, Feb. 11)

Clarinet Music

Kosakoff, Reuven: Scherzo (Jewish Music, Feb. 18)

Guitar Music

Castelnuovo-Tedesco, Mario: Suite (Andrés Segovia, March 4)

San Antonio Hears Opera Festival

SAN ANTONIO.—San Antonio's seventh annual Grand Opera Festival was held here from Feb. 10 to 18. Jonel Perlea conducted the four performances, attended by a total of 22,000 people, and the festival was judged to be the most successful yet presented. Important contributions were made by Anthony L. Stivanello, stage director; Charles Stone, chorus director; and Peter Wolf, scene designer.

A well balanced cast in *The Barber of Seville* included Patrice Munsel as Rosina, Alice Ostrowsky as Berta, Giuseppe di Stefano as Almaviva, Frank Guarnera as Figaro, George London as Basilio, Fritz Ollendorff as Bartolo, and George Tallone as Fiorello and the Sergeant.

Aida, with as many as 300 people on stage at one point, provided a magnificent spectacle. Herva Nelli was a vocally lovely heroine, and Lloyd Thomas Leech did some excellent singing after a bad start. Other singers were Blanche Thebom, a fine Amneris; Ellen Faull, the Priestess; George London, a distinguished Amnon; Norman Scott, Ramfis; and Fritz Ollendorff, the King.

In *Salome*, given here for the first time, Ljuba Welitsch displayed her special gifts in the leading role. Claramae Turner was the Herodias, Frederick Jagel the Herod, Brian Sullivan the Narraboth, and Marko Rothmuller the Jokanaan. Paired with Salome was Menotti's The Old Maid and the Thief, sung by Miss Turner, Ellen Faull, Shirley Russell, and John Tyers.

Dorothy Kirsten gave a memorable performance in the title role of *Madama Butterfly*. Her colleagues included Miss Ostrowsky, Mr. Sullivan, Mr. Tyers, and Leslie Chabay.

—GENEVIEVE TUCKER

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BOOKS

Reviews and Essays By Eduard Hanslick

VIENNA'S GOLDEN YEARS OF MUSIC, 1850-1900. By Eduard Hanslick. Translated and edited by Henry Pleasants III. New York: Simon and Schuster. 1950. \$3.75.

"Tod und Verklärung received stormy applause from one portion of the public and hisses from others. Everyone, however, must have felt the first chords of the Schumann Piano Concerto as a heavenly balm." These are the words of Eduard Hanslick, reviewing Richard Strauss's tone poem, when it was played by the Vienna Philharmonic under Hans Richter, on Jan. 15, 1893. But they have a curiously familiar ring. Open the pages of (almost) any leading daily paper and read what the critics have to say about the revolutionary music of our day. Plus ça change, plus c'est même chose.

Hanslick's tragedy was not merely his sweeping antagonism toward Wagner but his opposition to nearly all of the other vital new music of his day. He became a stiff-necked reactionary. He professed to study new works and to give them credit for their originality and valid contributions. But since he proceeded to insult and abuse the music without a touch of humility or doubt of his own critical equipment, his protestations about "reading the score" and carefully analyzing the works before condemning them carry little weight today.

If Mr. Pleasants' selection of reviews and essays by the influential

critic of *Die Neue Freie Presse* of Vienna had been limited to thundering denunciations of Wagner, Tchaikovsky, Bruckner, Liszt, Richard Strauss and others, this book would give a wholly disagreeable and somewhat distorted portrait of Hanslick. Fortunately, he has included writings from Hanslick's early period, when he was intellectually more alive and flexible than he became in later life, and he has given us several of those concert reviews and little character sketches that represent Hanslick at his best.

The sensitive and idealistic writings of Clara Schumann, Rubinstein, and Tausig, and the delightful reminiscences of Patti will reveal to readers a different Hanslick from the crusty reactionary who denounced the Prelude to Wagner's *Die Meistersinger* as "a contrived piece, brutal in effect and painfully artificial," in which "all the leitmotives of the opera are dumped consecutively into a chromatic flood and finally tossed about in a kind of tonal typhoon." No man who could analyze a score and who had a real grasp of musical structure could write that way about the *Meistersinger* Prelude, no matter how much he hated Wagner's personality or influence.

Ironically, Hanslick began his career in Vienna in 1846 as a champion of Wagner. He published a long analysis of *Tannhäuser* in the *Wiener Musikzeitung*. The excerpts included in this volume do not reveal a very close or technically penetrating grasp of the purely musical significance of the score. But they show a keen understanding of the dramatic values and challenges to theatrical tradition in the opera. Much of Hanslick's critical writing has become a sort of museum piece—a horrible example of a man out of his depth insolently spanning the geniuses of his time. But there is also admirable writing and intelligent and amusing comment in these reviews and essays. When his bourgeois prejudices, his stubborn conservatism of aesthetic outlook, and his fundamental lack of technical and analytical musical insight were not involved, Hanslick could write very charmingly. But the fact that he found Johann Strauss a far more interesting composer than Richard, and that he was dubious even about the more serious works of Brahms, whom he championed against the Wagnerians with needlessly bitter partisanship, reveals his superficiality of taste and attitude. It was a happily ironic gesture of Brahms to dedicate his popular four-hand Waltzes, Op. 39, instead of a more demanding work, to Hanslick.

—R. S.

ognizable anyway)," he writes, "to add *stringendo* to *crescendo* and *ritenuto* to *diminuendo* is piling one means of expression upon the other and saying the same thing twice in one breath. Which, in conversation, is bad manners and, in music, bad style; for in either case it is underrating the listener's intelligence. Better overrate it. *Ritardando* friends are like those excited letter-writers who underline every second word and add parenthetical exclamation marks. Very unpleasant for the addressee."

Throughout the book Mr. Goldbeck conceals good taste, refinement of perception, and technical expertise under bantering prose of this sort. His manner is alternately delightful and a bit wearing; but in sum total the book has substance and the author's treatment is marked by clear thinking. Since what he has to offer is well worth having, we can forgive him his tireless effort to be a gay literary stylist.

—C. S.

Music in the Soviet Union: A First-Hand Account

TAMING OF THE ARTS. Translated from the Russian by Nicholas Wreden. By Juri Jelagin. New York: Dutton. \$3.50.

Juri Jelagin, now a violinist in the Houston Symphony, was an active participant in Soviet musical and theatrical life in the decade from 1930 to 1940. As a member of the orchestra of the Vakhtangov Theatre, he witnessed the decline and corruption of the Soviet stage as the Communist Party, step by step, took con-

trol of its artistic policies and personnel. As a student at the Moscow Conservatory, he observed, and to some degree shared in, the fruitless struggle of that institution to maintain its integrity in the face of increasingly arbitrary official directives about the aims of Soviet music education and musical composition. After his graduation from the conservatory, he escaped being sent for five years to a routine administrative job on the border of Afghanistan—an appointment that would have taken away, perhaps permanently, his passport allowing him to live in Moscow—by the expedient of signing up for an extended concert tour of Army posts in Siberia. This was in 1940; the book thereafter leaves an immense lacuna, for reasons that are not difficult to imagine, until 1948, when the author and his wife appeared in the United States as displaced persons and both obtained positions with the Houston Symphony.

It is not likely that we shall ever read a more compelling documentary history of the course of Soviet musical and dramatic life in the formative decade before the second world war. Mr. Jelagin writes without passion and with astonishing objectivity, granting merit where merit is due, and drawing full-scale human portraits of his dramatis personae. He wastes no emotion over the disappearance, and often the liquidation, of men and women whose opinions and actions became intolerable to the Soviet state—not because he is without emotion, but because the horror and the iniquity of such totalitarian

(Continued on page 44)

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BOOKS

(Continued from page 43)

disregard for individual rights are completely self-evident. The book is all the stronger because its author realizes that the plain, undramatized facts are more damning than any rhetorical ornamentation of them could possibly be.

Towards many of the musicians who have accepted their required roles as mouthpieces of Soviet propaganda Mr. Jelagin feels no vindictiveness. Shostakovich, for example, he does not despise; keeping his criticism on loftier human grounds, he simply laments the fact that an artist of considerable genius has let himself be reduced to a level where creativity is impossible, writing an ode in celebration of reforestation and adopting a generally subservient attitude. As long as the Soviet government was interested in having music suitable for export purposes, the position of Shostakovich, Prokofiev, and their fellow composers was not impossible, for they retained a good deal of freedom of action. Now, however, that phase of international relations is past, and Soviet composers are expected to write their music wholly for home consumption. This, in Mr. Jelagin's view, constitutes the absolute end of the great hundred-year development of Russian music.

In addition to its illuminating account of the descent of the iron curtain, *Taming of the Arts* contains an incomparable amount of valuable documentary material about individual musicians, actors, stage directors, and authors, along with first-hand information about their works. Encyclopedic authority is seldom so happily combined with readability. Mr. Jelagin has written a book that is indispensable to the understanding of the whole Soviet attitude toward the arts.

—C. S.

**Alfred Einstein
 Writes on Schubert**

SCHUBERT: A MUSICAL PORTRAIT. By Alfred Einstein. New York: Oxford University Press. 1951.

Even more valuable, perhaps, than Alfred Einstein's unrivaled fund of musicological information is his extraordinary gift for helping us to know a composer—to relive his creative life and to share in his intuitions. In his justly celebrated book on Mozart, Mr. Einstein treated the composer's life and his works in parallel halves of the book, enabling us to see the music against the background of the daily living out of which it came. In his new and long-awaited "musical portrait" of Schubert, Mr. Einstein again seeks to attain the same end, but he employs a somewhat different method. The actual life experiences of Schubert, he feels, were less varied and interesting than those of Mozart; and moreover, to an exceptional degree Schubert's creative life and his personal life were inseparable. Consequently Mr. Einstein this time makes no distinction between biographical and analytic topics in the organization of the book, but deals with both in a single illuminating sequence, calling forth, as need arises, the opposite biographical facts to explain the origin of a particular work or inferring from a work the aspect of the composer's spiritual growth it necessarily represents.

Because of the enormous bulk of Schubert's output of songs, Mr. Einstein does not mention them all, although as the book progresses he feels impelled to discuss more of them than he at first implies. The instrumental works, fewer in number, are presented almost without omission. Each brief analysis, whether of a vocal or an instrumental piece, possesses the richness of content and flexibility of approach—technical, historical, biographical, literary, and purely subjective—that the Mozart

book would lead us to expect of this author. He has no need for subterfuge or faking. Obviously he really knows not only all the works of Schubert but an almost incredible variety of other earlier and contemporaneous works which he constantly cites—without any advertisement of his erudition—to locate Schubert's music in the larger musical context of the period.

It is difficult to designate one aspect of this study as more significant or revealing than another. For some, the generous consideration of the operas, all of which were for one reason or another public failures, will be especially attractive because of its exposition of a group of works that are generally unfamiliar. For others, the penetrating comments on well-loved compositions, whether on *Die Schone Müllerin* or on the great C major Symphony, will be more immediately appealing than the sections devoted to lesser-known works.

The book is not one to read through at a single sitting. Much of the analytic and critical material becomes entirely profitable only when it is collated with the actual music; and we should dishonor ourselves and the author if we failed to take heed of his warning that the music gives a clearer account of itself than any scholar can achieve in words.

A complete index of Schubert's works is appended, in two parts—his songs, and all of the rest of his output. Whenever possible, the works

are authoritatively dated, sometimes in a fashion that clears away misapprehensions arising from inaccurate dates in the Breitkopf and Härtel Collected Edition.

—C. S.

**A Discussion About
 Developing the Voice**

CREATING AND DEVELOPING A SINGING VOICE. By Adolph Bergman. New York: Adolph Bergman. 1950.

The author of this treatise writes that "far from having discovered a new method, I have rediscovered a very old one. And to bear me out in this, I call to witness none other than Enrico Caruso who, as far as can be established, was the first and last to whom we can trace this method." Mr. Bergman tells us that he experimented by himself and developed a method of singing that he believes is related to Caruso's. Exactly in what this Royal Way, as he calls it, consists is not entirely clear, but the booklet abounds in passages such as the following: "In trying to find more resonance for the high tones it occurred to me to shape the tongue generally according to the vowel E which is the one with the highest resonance and I rested my back tongue near the teeth trying to give the entire range more of the high resonances. At the same time I found that in practicing the consonant G, the voice appeared to drop back into the throat, losing its hold on the upper hard palate."

—R. S.

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Columbia University has appropriated \$1,000 from its Alice M. Ditson Fund for use by the League of Composers in bringing concerts of contemporary music to colleges and universities. It is planned to give the first programs in New England and the Philadelphia area during the 1951-52 season; other series will be given in more distant regions later on. William Bergsma is chairman of the league's committee in charge of the project.

The New York College of Music is conducting new classes in piano pedagogy under the guidance of Consuelo Clark, Hilda Holt, and Angela Weschler. The school's opera department broadcast the first performance of Martin Kalmanoff's Noah and the Stowaway on Feb. 18 under the direction of Siegfried Landau.

The Manhattan School of Music gave the first orchestral concert in the recent American Music Festival sponsored by New York's municipal radio station, WNYC. Harris Danziger conducted the orchestra, Hugh Ross one chorus, and Darrell Peter a second. Granville English's Promised Land, a choral work, was given its premiere in the program.

Edwin Hughes will conduct a summer master class for pianists and teachers in New York from July 9 to Aug. 11. Prior to that he will hold a four-week master class at Winthrop College, Rock Hill, S.C. In April he will conduct classes at Sullins College, Bristol, Va.; Wake Forest College, Wake Forest, N.C.; and in Greensboro, N.C. He was one of the audition judges in the piano competition for Fulbright scholarships.

Gibner King, accompanist and coach, has given up concert touring to devote all his time to teaching and coaching activities in his New York studio. In his most recent tour he accompanied Gladys Swarthout. He will continue to appear with recitalists in New York, and he played for Winifred Cecil in her Town Hall recital on Jan. 31.

Charles G. Reading presented five of his pupils in a recital of operatic excerpts in Carl Fischer Hall on Feb. 24. The singers were Jeanne Kirchmann, Eloise Cascio, and Carlotta Ordass, sopranos, and Frank Carroll and Leo Lezito, baritones. Mr. Reading accompanied them.

Max Jacobs, music director of the Young Men's Symphony, conducted the orchestra in a program in the City Center on Feb. 4. Roger Furlin, concertmaster and a pupil of Mr. Jacobs, was the soloist in Wieniawski's D minor Violin Concerto. Other works in the program included Rimsky-Korsakoff's Sinfonietta on Russian Themes, and Domenico Savino's Overture Fantasy, conducted by the composer.

Gertrude H. Giesinger's pupil Olga Zlatar, mezzo-soprano, gave her New York debut recital in Times Hall on Dec. 18. Another pupil Anne White, contralto, sang a debut recital in Carnegie Recital Hall on Feb. 3, and Richard Gant, tenor, is a member of the Radio City Music Hall glee club.

Composers' Concerts, Ethel Glenn Hier, chairman, presented its seventh program on Jan. 20 in the Carl Fischer Sky Room. Piano pupils of May Etts and Hedy Spieler and voice pupils of Margot Reibel, Agnes Förde, and Amy Ellerman played works by Gena Branscombe, Ray Green, John Haussman, Mary Howe, and Wallingford Riegger, who

with Marion Bauer, Charles Haubiel, Ethel Glenn Hier, Philip James, Antonio Lora, and Harold Morris are participating composers in the organization.

The La Forge-Berumen Studios presented a program at the Museum of the City of New York on Jan. 28. The soloists were Rosa Canario and Edna Hamill, sopranos; Ralph Quist, tenor; and Ruth Crosby, pianist. Frank La Forge accompanied the singers. Glenna Parker, soprano and pupil of Mr. La Forge, sang for the Women's Press Club of New York City at Hotel Statler recently. Ruth Crosby, pupil of Ernesto Berumen, gave a piano recital at the studios on Jan. 14.

Queen Mario, whose scheduled leave of absence from teaching was postponed because of illness, will leave for Taormina, Sicily, on March 22. While there she expects to prepare a book on vocal technique. She will reopen her New York studio on Oct. 2. Pupils of Miss Mario includes Frances Bible, a member of the New York City Opera Company; William McGrath, who has been tenor soloist with the Rochester Philharmonic and Buffalo Philharmonic recently; Dorothy Stahl, who has sung in Carol Longone's Operalogues; Suzanne Lake, now in the musical show The King and I; Adrienne Auerswald, a member of the Smith College music faculty; Audrey Bowman, a member of the Covent Garden Opera Company; and Angela Brama, who is singing with opera companies in Nice, Cannes, Bordeaux, and Mar- seilles.

The Mannes Music School is sponsoring three faculty concerts for the benefit of the Clara Damrosch Mannes Memorial Library Fund. The second program was given on March 2 by Ralph Herbert, accompanied by Paul Berl. Frank Sheridan will play the third on April 6.

Mu Phi Epsilon artists and composers were represented in a WNYC American Music Festival broadcast on Feb. 15.

The Violin, Viola, and Violoncello Teachers Guild was represented in a WNYC American Music Festival broadcast on Feb. 17 by Hugo Kortschak, members of the Max Weiser String Quartet, and Mary Gale Haford.



When Byron Janis played for the students at the Chatham Square Music School the recital was attended by Adele Marcus (his former teacher there), Samuel Chotzinoff, and Ruth Bergman

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EDUCATION in CHICAGO

Chicago Musical College, in association with the University of Chicago, will present Mozart's The Abduction from the Seraglio, in English, in Mandel Hall on March 30 and 31 and April 1.

The Roosevelt College school of music presented its woodwind quintet, assisted by Sonia Gamburg, pianist, and June Ellis-DeYoung, soprano, in a program on Feb. 28. Louis de Wailly's Aubade, Ange Flégier's Trio, for oboe, bassoon, and clarinet; and the first movement of Karel Jirák's Quintet, Op. 34, were played by members of the quintet. In a program on Jan. 17 the college string quartet played the Chicago premiere of Anthony Donato's Quartet No. 2.

The American Conservatory of Music sponsored a program by its symphony orchestra in Thorne Hall on March 9. Irwin Fischer conducted. The major works played were Beethoven's Coriolanus Overture, Mozart's Haffner Symphony, Quincy Porter's Music for Strings, and Milan Kadera's Three Poems.

The De Paul University school of music conducted a composition forum, with Leon Stein as moderator, on Feb. 2. The works played and discussed were Gerard Jaffe's Children's Suite for Piano; Richard Soloway's Twelve Pieces, for piano, violin, viola, and cello; John Downey's Second Piano Sonata; Edward Dixon's Mass for Advent; and Willis Charlkovsky's Piano Concerto.

Blanche Branche's pupil Raymond McAfee was the baritone soloist in performances of Mendelssohn's Elijah with the Arion Oratorio Society, in Milwaukee, and at Calvin College, in Grand Rapids. He has been re-engaged by both organizations for next season. He has also been soloist for five successive years with the Milwaukee group in Handel's Messiah.

The University of Chicago was the scene of a program by the Page-Stone-Camryn ballet on Jan. 27, when two new works by Ruth Page, Revenge and The Beethoven Sonata, were given their first performances. Revenge is a retelling of the story of Verdi's Il Trovatore, with the music arranged by Isaac Van Grove. The Beethoven Sonata is danced to the Pathétique Sonata. Walter Camryn's Thunder in the Hills, a folk ballet using music by Stephen Foster, completed the program. The first American performance of Johannes Nepo-

muk David's three Resurrection Motets was given in a university collegium musicum concert on Feb. 18 under the direction of Siegmund Levarie.

The Cosmopolitan School of Music opera workshop, directed by George Lawner, presented excerpts and scenes from eight operas in Curtis Hall on March 8.

The Melody Music Camp will hold its second annual session at Lake Forest, Ill., from Aug. 1 to 28, under the sponsorship of the Illinois Federation of Music Clubs. The camp's Chicago office is at 115 South Wabash Avenue.

OTHER CENTERS

The Yale University school of music, New Haven, Conn. is playing host to the fifth annual symposium of the International Federation of Music Students between March 12 and 17. The six member schools participating are the Juilliard School of Music, the Eastman School of Music, the New England Conservatory of Music, the Royal Conservatory of Music of Toronto, the Curtis Institute of Music, and the Yale school. Guest schools represented at the symposium are the Contemporary Music School, the Philadelphia Musical Academy, and the Columbia University Department of Music. The list of speakers includes Dimitri Mitropoulos, Paul Hindemith, Otto Kinkeldey, Paul Henry Lang, Susanne K. Langer, and Stefan Wolpe. Eight concerts devoted to the performance and discussion of original student works are scheduled.

The Peabody Conservatory of Music, in Baltimore, has appointed Florence Frantz of the advanced piano faculty, where she is now a colleague of her former teacher, Austin Conradi.

The New England Conservatory of Music, in Boston, gave performances of Strauss's Ariadne auf Naxos, under the direction of Boris Goldovsky, on Feb. 27 and 28. The conservatory will give four concerts of American music in the late spring, and it will hold its summer session from June 25 to Aug. 4. Special scholarships in violin, viola, cello, oboe, and bassoon, for the 1951-52 year, have been announced.

The Fontainebleau School of Music, in France, a summer school for advanced American students, celebrates its thirtieth anniversary this year. The 1951 session will last from July 1 to Sept. 1. Marcel Dupré is general director and Nadia Boulanger director. They serve on the faculty together with Robert Casadesus, Jean and Pierre Pasquier, René le Roy, Germaine Martinelli, Clifford Curzon, and others. Special awards and scholarships will be granted in honor of the anniversary. Further information is available at the Fontainebleau Association, Inc., 122 East 58th Street, New York 22.

Harold Berkley, who has held master classes in violin and chamber music at Harrison, Me., for the past thirteen summers, will do so again this summer in the newly organized Berkley Summer Music School, which will be housed in Bridgton Academy, North Bridgton, Me. The school, open from July 16 to Aug. 25, will also offer courses in piano, accompanying, viola, cello, theory, keyboard harmony, the history of chamber music, and methods and materials of string-class teaching.

(Continued on page 48)

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OTHER CENTERS

(Continued from page 47)

The Harold Lewis Music Studios,
Ridgewood, N.J., gave the first in a series of five piano recitals on Jan. 28. The pupils who appeared in the program were Carol Pulver, Cynthia Giegerich, Anthony Cillo, Anna d'Alto, Sandra Walker, and Frieda Feldman. Miss Feldman was heard in the Grieg Concerto.

The Marlboro College school of music, Marlboro, Vt., will offer a seven-week course in ensemble playing, beginning July 1. The faculty will include Rudolf Serkin and Blanche Honegger, piano ensemble; Adolf and Hermann Busch, string ensemble; and Marcel and Louis Moyse, woodwind ensemble. The school's New York representative is Thea Dispeker, 35 West 53rd Street, New York 19.

The University of Southern California opera department in Los Angeles, staged Cornelius' *The Barber of Bagdad* on Feb. 28 and March 2 and 3. Carl Ebert was the stage director and Wolfgang Martin the conductor.

The Oberlin Conservatory of Music, Oberlin, Ohio, held a Festival of Contemporary American Music on March 1 and 2. Ten premieres were listed in the four programs played.

OPERA

(Continued from page 39)

meet Isolde face to face across the couch, and dying obliquely across it, so that she faced the audience while singing the Liebesklang, a modification of Ramon Vinay's earlier ideas.

With Miss Varnay and Mr. Svanholm, Miss Glaz made up a trio of human beings, tensely enacting their tragedy in a wide range of emotions, rather than archaic automatons or transplanted demi-gods. This was believable drama, the illusion of youth and love and despair kept intact. Appropriate and homogeneous stage business seemed natural for Miss Varnay and Mr. Svanholm—their harmony of line and gesture in the love duet is but one instance of many—but the wonder is that Miss Glaz could fit so well in the picture with no rehearsal, since she had never sung the part in her entire nine years at the Metropolitan. She had done it previously in Chicago, and must have cherished a fondness for it, so natural did her performance seem. Vocally she seemed a little under pressure, and the velvet occasionally rubbed off her tones, but it was a wholly creditable representation. Even her last-minute choice of costumes from the opera's wardrobe was felicitous, a blue gown in the first and third acts, and in the second, a scarlet robe that contrasted excitingly with Miss Varnay's white satin.

It was Mr. Vichegonov's first King Marke of the season, and he sang it warmly, making himself an integral part of the story. Ferdinand Frantz's Kurvenal had little of interest vocally, and never rose above matter-of-factness. Other roles were taken by Hugh Thompson, Lawrence Davidson, Leslie Chabay, and Emery Darcy.

—Q. E.

Faust, March 1

Delia Rigal's first essay in the role of Marguerite did not come off well. Her singing, while never devoid of expressive intention, was constantly afflicted by the wobble that has intermittently marred her performances all season. Her acting, while always intense and believable, imposed a sense of tragic foreboding on the character Piazza as Rosalinda; Patrice Munsell as Adele; Set Svanholm as Eisenstein; Brian Sullivan as Alfred; John from the moment of her first encoun-

ter with Faust in the Kermesse scene, and evoked in the garden scene none of the girlish naivete upon which the force of the later episodes depends. Possibly the role will never be really suited to her temperament, which is keyed more to tragic grand opera than to lyric drama. But she certainly can, and must, learn to sing it better.

Miss Rigal's colleagues in this ninth performance of the Gounod work were Richard Tucker, Leonard Warren, Cesare Siepi, Anne Bollinger, Thelma Votipka, and Lawrence Davidson. Alberto Erede conducted, and Nana Gollner appeared with the ballet in the improved version of the Walpurgis Night scene. The casting of three sopranos as Marguerite, Siebel, and Marthe is one of the unaccountable oddities of the year. Whatever the artistic qualifications of Miss Bollinger and Miss Votipka may be as Siebel and Marthe (and they are considerable), the music loses its proper texture without the color of a mezzo-soprano and a contralto voice.

—C. S.

La Traviata, March 2

The thirteenth performance of *La Traviata* was sung by a familiar cast that included Licia Albanese as Violetta, Ferruccio Tagliavini as Alfredo, and Giuseppe Valdengo as Germont. Alberto Erede was the conductor.

—N. P.

Double Bill, March 3, 2:00

The season's seventh performance of the double bill of *Cavalleria Rusticana* and *Pagliacci* offered a startling contrast. The *Cavalleria* performance was inspired in every department. Alberto Erede and the orchestra made the music sound much better than it perhaps is. Richard Tucker's performance as Turiddu was hair-raising in vocal power and dramatic intensity. Zinka Milanov as Santuzza, Martha Lipton as Lola, Jean Madeira as Mamma Lucia, and Clifford Harvuo as Alfio were also swept along in the rising current of excitement. Hans Busch's imaginative stage direction and Horace Armistead's ingenious set aided in the overpowering effect.

The *Pagliacci* performance, on the other hand, never rose above routine. The ugly, wildly inappropriate set (which seems doubly incredible after Mr. Armistead's tasteful *Cavalleria* set) and Max Leavitt's equally inappropriate staging seemed to hamstring the artists, although Leonard Warren was a vocally sumptuous Tonio, and Kurt Baum gave a vigorous performance as Canio. It was Mr. Baum's first appearance in the role this season. He replaced Ramon Vinay, who was indisposed. Delia Rigal's Nedda was bad vocally for an artist of her high gifts. Thomas Hayward as Beppe, and Frank Guerrera as Silvio did what they could to give spirit to the proceedings. Mr. Erede lost the firm grip he had exerted on the *Cavalleria* score and conducted somewhat erratically.

—R. S.

Fledermaus, March 3

In the season's fourteenth performance of Johann Strauss's *Fledermaus*, a new ballet episode, to the Acceleration Waltz, created by Zachary Solov as guest choreographer, had its premiere. Since Mr. Solov's choreography resembles Antony Tudor's choreography for the second-act ballet in its dependence on trite formations and conventional waltz steps and lifts, no special comment is required. The ballet is still tricky without being especially effective, and Mr. Solov's contribution, perhaps intentionally, is almost indistinguishable from the original, which surrounds it. Nana Gollner was the soloist, and the corps de ballet was still having trouble in keeping the beat. The cast of the opetta was familiar, with Marguerite Piazza as Rosalinda; Patrice Munsell

as Adele; Set Svanholm as Eisenstein; Brian Sullivan as Alfred; John Brownlee as Dr. Falke; Jarmila Novotna as Prince Orlofsky; Hugh Thompson as Frank; Paul Franke as Dr. Blind; Miss Gollner as Ida; and Jack Gilford as Frosch.

—R. S.

Il Barbiere di Siviglia, March 5

Having missed out on an earlier assignment in the role because of indisposition, Ferruccio Tagliavini finally appeared as Count Almaviva for the first time this season in the tenth representation of Rossini's opera. He sang both Ecco ridente and Se il mio nome with beautifully poised tone and aristocratic phrasing. The florid passages later in the opera, however, posed a challenge he did not meet, for he scarcely made any attempt to vocalize them completely and accurately. His acting was always skillful and pointed, though, and he carried off the drunken scene with more technical control of comic devices than most tenors manifest. His associates in the cast were Roberta Peters, Jean Madeira, Frank Guerrera, Salvatore Baccaloni, Cesare Siepi, George Cehanovsky (in place of Clifford Harvuo, who was ill), Paul Franke, and Ludwig Burgstaller. Alberto Erede conducted. —C. S.

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RECORDS

(Continued from page 45)

and Finale. It makes gay and lively listening, without providing much to think about. The Bavarian Radio Orchestra plays it sensibly.

—C. S.

STRAVINSKY: Renard; Suite No. 1, for orchestra; Song of the Volga Boatman; Elegy for Viola Alone; Berceuse du Chat. Arline Carmen, mezzo-soprano; Robert Harmon and William Hess, tenors; Warren Galjour, baritone; Leon Lishner, bass; Michael Zittai, cymbalum player; Bernard Milovsky, violinist; orchestra conducted by Robert Craft. (Dial). From the sizable list of relatively unfamiliar Stravinsky works he has presented in New York concerts of his Chamber Art Society, Robert Craft has brought together five, three of which are unavailable elsewhere, on a single LP disc. The most significant of these is the opera-ballet *Renard*, one of the composer's earliest and most fascinating exploitations of the formalized folk-music style of which *Les Noces* is the most celebrated example. As Mr. Craft points out in his clear and helpful program notes, the music of *Renard* is a separate and integrated piece of musical buffoonery running paral-

lel to, rather than illustrating, the animal fable presented on the stage. The breathless, pulsating angularities of the vocal quartet are handled with great aplomb by the four male soloists. A part for the Hungarian cymbalum, played by Michael Zittai, a folk musician, after months of painstaking preparation for performance with professional symphony men, is a striking feature of the score.

The first orchestral suite and the neo-primitive arrangement of the Song of the Volga Boatman were issued some years ago on records that are now difficult or impossible to obtain. The present record brings them back into currency, along with the heartfelt Elegy, composed in 1944 as a memorial tribute to Alphonse Annou, viola of the Pro Arte quartet, and the four songs constituting the Berceuse du Chat (1915), which are in the *Renard* manner. All the works are excellently performed, and the sound is balanced, clear, and attractive.

—C. S.

WAGNER: Overture to *Rienzi*; Wotan's Farewell and Magic Fire Music, from *Die Walküre*. New York Philharmonic-Symphony, Leopold Stokowski, conductor. (Columbia). Stokowskian war-horses in characteristically expansive treatment.

—C. S.

MOZART: Piano Concerto, D major, K. 537 (Coronation). Conrad Hansen, pianist; Berlin German Opera House Orchestra, Arthur Rother conducting. (Capitol-Telefunken). A discerning, manly, yet gracious and amiable performance of one of Mozart's latest and greatest piano concertos.

—C. S.

Concertos

MOZART: Clarinet Concerto, A major, K. 622. Reginald Kell, clarinet; Zimbler Sinfonietta, Josef Zimbler, conductor. (Decca). Mr. Kell plays the concerto with clean, honest musicianship, and an effortless expressiveness that never falsifies or sentimentalizes the music. The Zimbler Sinfonietta, conducted by a member of the Boston Symphony, and composed of Boston Symphony men, plays delightfully, and the balance between the solo instrument and the ensemble is ideal.

—C. S.

MOZART: Violin Concerto, G major, K. 216. Isaac Stern, violinist, playing and conducting a chamber orchestra. BEETHOVEN: Sonata, C minor, Op. 30, No. 2. Isaac Stern, violinist; Alexander Zakin pianist. (Columbia). Mr. Stern's experiment of serving as his own conductor is not eminently successful. Only the slow movement comes off with gratifying results. The opening and closing allegros are marred by an excessive nervous energy that causes precipitate tempos and a generally tense atmosphere. The Beethoven sonata is a re-release on LP of an admirable recording released earlier on 78 rpm.

—C. S.

RACHMANINOFF: Piano Concerto No. 2, C minor. William Kapell, pianist. Robin Hood Dell Orchestra, William Steinberg conducting. (RCA Victor). This is a notable version of an overplayed and much-recorded concerto. Mr. Kapell is at his best, and his playing is completely mature and controlled. He now has only one or two peers, and no superiors, as an exponent of the work; his interpretation is genuinely musical every instant; and his tone has the beauty of texture that comes only when a pianist has fully learned to hear the sounds

he is producing. Mr. Steinberg's accompaniment is skillful, sympathetic, and warm.

—C. S.

TCHAIKOVSKY: Violin Concerto. David Oistrakh, violinist. Philharmonic Orchestra, A. V. Gauk, conductor. (Colosseum). Mr. Oistrakh, who has never appeared in the United States and who won the Ysaye Contest in Brussels in 1937, is described on the record envelope as the greatest violinist living today. His performance of the concerto on this single LP is certainly superb. He plays with a clean, warm tone;

a technique that seems effortless; and an expressivity that avoids sentimentality. The violin part is clearly recorded, but the orchestral accompaniment sounds muffled.

—R. E.

YOUNG, VICTOR: Manhattan Concerto; In a November Garden; Arizona Sketches; Travelin' Light. Harry Sukman, pianist in concerto. Artist Recording Orchestra, Victor Young conducting. (Artist Records). Neo-Gershwin, motion-picture music, well played on its own terms. A ten-inch LP disc.

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Vincent d'Indy

(Continued from page 7)

1876. Here he heard the entire Ring cycle, and according to his own account found the experience overwhelming. The influence of Wagner was henceforth present in all of his music. This does not imply any lack of individuality. The Wagnerian storm swept over France, scattering academicism and convention to the winds. D'Indy opened himself wholeheartedly to this powerful quickening influence without the slightest fear of losing himself. A man of unusually strong character and traditional to the core, he chose the influences that were consonant with his temperament. The seeking of refuge in an ivory tower or the blind submersion to a clique ideology were alike foreign to his nature.

Vincent d'Indy would have found the view expressed in T. S. Eliot's *Tradition and Individual Talent* close to his heart, and the words singularly applicable to the composer:

"We dwell with satisfaction upon the poet's difference from his predecessors, especially his immediate predecessors; we endeavor to find something that can be isolated in order to be enjoyed. Whereas if we approach a poet without this prejudice we shall often find that not only the best but the most individual parts of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously. And I do not mean the impressionable period of adolescence, but the period of full maturity.

"Yet if the only form of tradition, of handing down, consisted in following the ways of the immediate generation before us in a blind or timid adherence to its successes, 'tradition' should positively be discouraged. We have seen many such simple currents soon lost in the sand; and novelty is better than repetition. Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour. It involves, in the first place, the historical sense, which we may call nearly indispensable to anyone who would continue to be a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of any literature of Europe and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his own contemporaneity."

THE circumstances and environment of D'Indy's youth and early manhood were inseparably bound up with his development as an artist. The violent impact caused by Wagner's music precipitated a crisis. It acted catalytically, having the effect of revealing the young composer to himself. Growing public recognition, too, came to confirm this deepening self consciousness. From this time on his star rose steadily until its obscuration in the 1920s.

The last decade of the nineteenth century saw among other things the

production of D'Indy's music drama *Fervaal*, his symphonic variations *Istar* and his first and second string quartets.

In 1896, uniting his efforts with those of Charles Bordes and Alexandre Guilmant, Vincent d'Indy aided in the founding of the Schola Cantorum. Planned at first as a modest institution for the teaching of religious music based on the study of the Gregorian Chant and the polyphonic music of the sixteenth century, it developed into an important music school with a curriculum answering all modern requirements.

Here D'Indy taught the courses in composition that later served as the basis of his *Cours de Composition Musicale*, which did much to spread his fame as a teacher. Students came from everywhere, many of them talented, some destined for fame. Among the early pupils were Albert Roussel and Antoine Mariotte, and later, either as students or as artists seeking advice, came such men as Isaac Albeniz, Paul Dukas, and Eric Satie, to name a few at random.

THE unfolding of a large work from small melodic "germs" is the activating principle of D'Indy's compositional procedure. This working-out, as he viewed it, was anything but a purely intellectual process: imagination and emotion are thoroughly involved. The "cellule"—as he called this germinal group of sounds—with its immediate associations, forms the "idea." When this idea, or theme, has been found the composer brings to it an attitude of deep reflectiveness; he endeavors to divine its right and inevitable implications. D'Indy once said to the present writer: "You may find your idea in a moment, overnight, or in a month. The time may be long or short, but when you find it, you have your piece. The rest is a matter of concentrated reflection."

The larger outlines, the typical recurrence of overruling ideas, as in the cyclical forms associated with the names of Franck and D'Indy, also come about as a natural result of this reflective activity.

D'Indy liked to compare music to architecture. A great cathedral, he thought, fulfilled ideally the principle of "variety in unit." He found this same realization in the forms of the great composers of the past, and brought to their works all of his extraordinary powers of analysis and exposition. The processes operative there could be evolved endlessly, he believed, but the principle that gave rise to them must never be departed from.

THE variation forms and the sonata—using the latter term in its broadest and most inclusive sense—were inexhaustible, according to D'Indy. Never, he felt, was the composer as truly free as when he worked within the boundaries of the classical forms. He considered these forms in their essences to be ideal norms, archetypes, so to speak, revealed by the intuition, and compelling to an attuned nature. However, the tradition must never degenerate into routine. It is in his avoidance of the tamely symmetrical that D'Indy's finest works gave evidence of his great skill in handling rhythms. The suppleness of phrase, and the free yet beautifully ordered flow of polyphony create a variety that constantly renews interest. In these aspects of the composer's craft D'Indy shows a far greater mastery than Franck.

Even in the orchestral scores bearing subtitles suggesting romantic content, such as "Légende pour Orchestre" or "Ballade symphonique," the form itself will be found to have its source in the variation or sonata idea—naturally the large variation of Bach and Beethoven, which made possible the composition of extended works from a minimum of melodic material.

In the early years of the new century, Vincent D'Indy, now in full possession of his powers, was recognized as a *chef d'école*, the foremost representative in France of the classic-romantic ideal as distinct from the impressionism of Claude Debussy and his followers.

One of the most glorious eras of French music had opened, the time that was to hear for the first time such masterpieces as *Pelléas et Mélisande*, *La Mer*, *Daphnis et Chloé*, and so many other remarkable works. D'Indy contributed to the treasure of this golden age such works as the superb *Deuxième Symphonie*, *Jour d'Été à la Montagne*, the opera *L'Étranger*, *Souvenirs*, and the sonatas for piano and for violin and piano. Hailed as a master by most, he was respected even by those of another musical faith.

IN FRANCE, as elsewhere, the passing of the first World War left a profoundly changed artistic sense. The turbulent 1920's marked a decline in Vincent D'Indy's prestige. He was confronted with an array of tendencies with which he was completely out of sympathy. Young men whose ideas clashed with those of their fathers clammed for their day in the sun. Still the crusader in spite of his advanced years, D'Indy wrote hasty, ill-tempered letters to the press, attacking the views and the music of certain young men prominently in the public eye. He was answered with insolence and contempt. It was all very unedifying; it amused the gallery but reflected no credit on either side.

The aged man had not lost his talent for making enemies, and these had little difficulty in making him appear, in the eyes of those incapable of judging him at his true worth, as old-fashioned and a reactionary. Regrettable as it may be, conductors and performers give immediate and serious attention to fashionable composers and groups, even if these prove later to be of little real importance. Performances of D'Indy's works became rarer. He took this to heart, having seen opportunists take precedence over his revered master César Franck; now, rightly or wrongly, he felt that he was being similarly victimized.

But it was not in his passionate, strong-willed nature to emulate that lonely great man in philosophical resignation.

LOOKING back on his career, it must be said to D'Indy's credit that he never thrust himself forward. But he felt that Guy Ropartz, Ernest Chausson, and Dédéot de Séverac—to name three in his immediate entourage—were unjustly neglected, and he labored unselfishly to make their work known. He had boundless generosity and sympathy for those he felt to be honest and gifted, and no earnest young composer ever left an interview with him without feeling encouraged and enlightened.

It should never be forgotten that Vincent d'Indy always fought the good fight as he saw it. Doubtless he was mistaken at times and thought some of his enemies more unworthy than they actually were. There can, however, be no question about the nobility of his aims and ideals.

Naturally it will be felt by some that D'Indy has had his day—that his music is dated. But is it not true that most music dates in the period immediately following the first flush of its success? It is very difficult to determine values until that period has passed. Then only some music will be found to have the power of self-renewal and some to be merely the echo of an outworn fashion.

It may be admitted at once that D'Indy's music is in some ways remote from our way of feeling today. I am not thinking of the groups of precious aesthetes, but of the greater number of genuine lovers of music. At its finest, I believe that his music has beauty, vitality, and sentiment, but that these qualities do not easily reveal themselves to the inattentive or impatient listener. Romantic in feeling, there is still a certain austerity in D'Indy, a certain formality that only disappears when the music is deeply experienced.

Nevertheless, even now, a fine performance of the *Jour d'Été à la Montagne* or the superb B flat Symphony can, as I have witnessed, stir an audience to real enthusiasm. Whether we know it or not we cannot afford to ignore this music. Vincent d'Indy was one of those—they are all too few—who believed that, in his own words: "It is the heart that engenders beauty."

After the death of Vincent d'Indy, Paul Dukas said: "The hour has come to make the necessary amends. They will restore to him his place among the greatest ones of his art in France, between Berlioz and Rameau, close beside his master César Franck."

American Composers

(Continued from page 6)

posers devoted to the employment of readily classifiable techniques. Here the young American composer could take a lesson from his European colleague, or even from the American composers of earlier generations. For the true richness of the creative era that seems to be rising on this continent can be attained only by mutual understanding and co-operation.

Another result of this situation is the difference between the European and the American composer in the imaginative scope of the works they write. Bound by the existing possibilities of performances and publication, the American composer usually lacks both the will and the imagination to write works larger than the standard chamber or orchestral size. The European composer, although he

too may consider practical problems, does not permit them to be the shaping force of a work. He does not hesitate to compose a work of large scope if his ideal impels him to do so, and he does not concern himself beforehand with the possibility of performance. This can be seen especially clearly in the fields of opera and oratorio, where the American output is poor in comparison to that of Europe.

Thus the various styles used equally on both continents serve different purposes. In Europe they are means to achieve individual expression. Here they primarily serve a functional purpose. Aesthetically, we in America should take a further step forward towards the achievement of greater ideals. I fully believe we have the means to take it.

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